Canada's leading film trade paper

CineMag

71/49

CANNES ISSUE

This double issue of CineMag has been written with special emphasis on the Canadian participation at the International Festival of Films at Cannes. Distributed to the film professionals who gather there from around the world, the issue contains the list of recent productions and sales track records, as well as a look at the Canadian box office. The late news on changes at the Canadian Film Development Corp., the Pay TV hearings and the situation of the independent distributor are all examined. Because of the international nature of the festival, certain articles are written in French.

No. 37-38 The Canadian Motion Picture and TV Industry Paper $2.00

McCabe Leaves CFDC After Two Years

MONTREAL — Although the timing of his decision came as a surprise, rumors about Michael McCabe's resignation from the post of executive director of the Canadian Film Development Corporation had been circulating since last October.

On April 24, it became official. CFDC president Michel Vennat accepted McCabe's resignation and immediately appointed deputy director Pierre Thibeault acting director. The official announcement of this appointment was delayed, however, until April 29 when the Board of Directors ratified it.

McCabe, in office, was a controversial man. Many thought he was the salvation of the industry, presiding as he did over the stunning growth of production from $5 million in 1977 to $80 million in 1978 and over $150 million in 1979. He is universally credited with having shaken things up and opened the Canadian industry to world film industry influences and markets.

His detractors have cited his very successes as signs of misguided administration, putting industrial considerations ahead of any quality criteria. Many

(cont. on page 3)

Spencer To Cannes Jury

MONTREAL — For Michael Spencer, it's an honor and a compliment to be asked to serve on the International Jury at the Cannes film festival. "Being asked seems to confirm that I know something about movies," he says modestly. "And I do know something about movies. I've seen a great many and read a lot of scripts in my time."

What most people know about Michael Spencer is that he was the head of the Canadian Film Development Corp. during the first ten years of its existence. What many may not know is that he drew up the plans for the CFDC and worked for five years to see the agency created.

But the story of Mike Spencer and the movies goes back further than that. "I

(cont. on page 7)

Canada Competes !

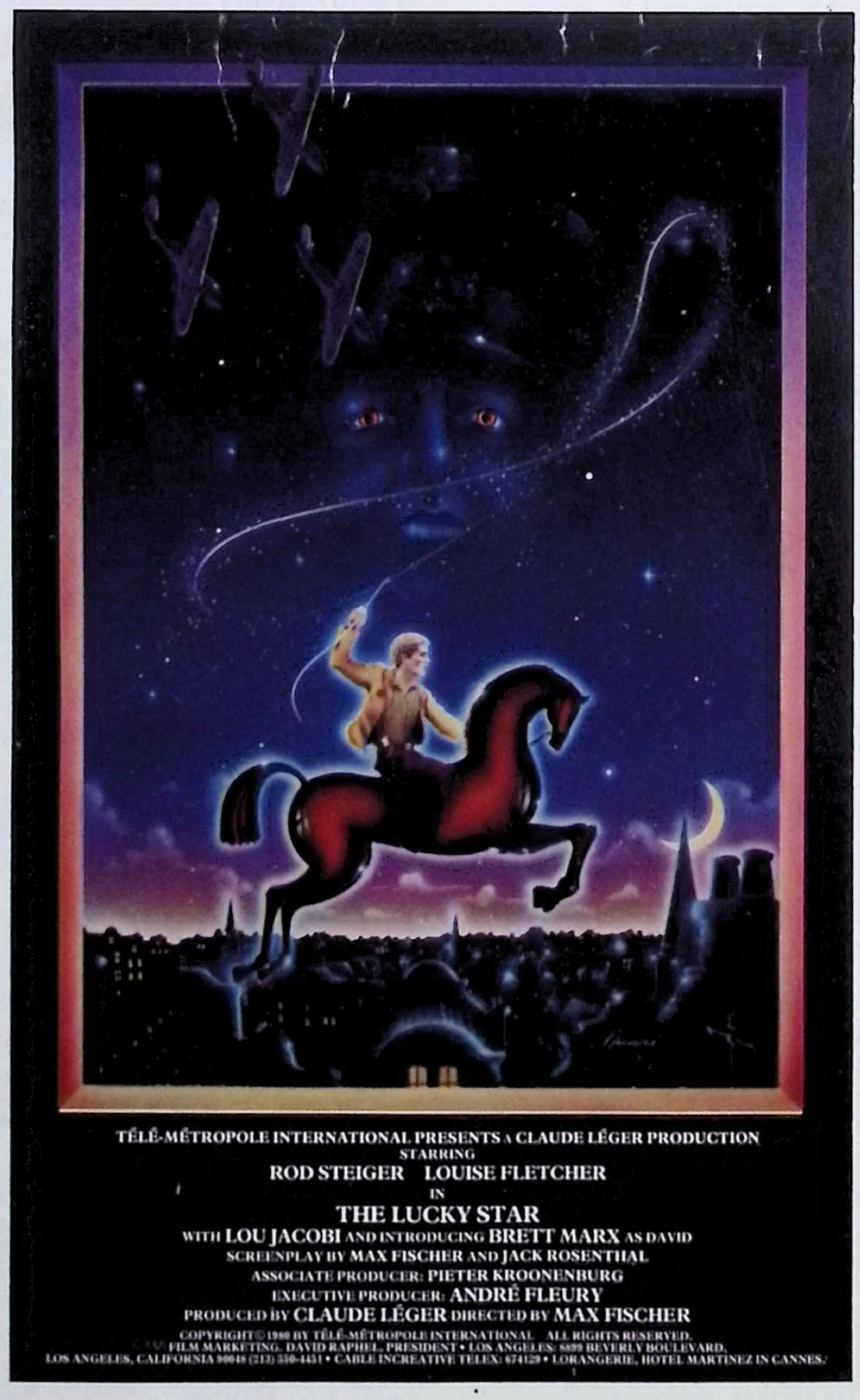
MONTREAL — Fantastica has been chosen to open the festival and the competition at the International Film Festival at Cannes (France). This is the first time in eleven years that a competitive film has been asked to open the fest, and is a great honor for the co-producing countries, Canada and France.

Although financially a 50%-50% co-production, Fantastica is the spiritual and artistic creation of Gilles Carle who both directed and signed the screenplay. Starring Carole Laure, who is perhaps Canada's most marketable star in Europe, the film will underline the Canadian promotion theme, "Great Stars".

Co-starring with Laure are Lewis Furey, who composed the musical, Serge Reggiani and Claudine Auger. The film was shot in Shawinigan, Quebec and Montreal last summer and was aided by both the Canadian Film Development Corporation and the Institut québécois du cinéma.

A second film will also compete ; Out of the Blue, filmed in Vancouver by

(cont. on page 7)


TÉLÉ-MÉTROPOLE INTERNATIONAL PRESENTS A CLAUDE LÉGER PRODUCTION
STARRING
ROD STEIGER LOUISE FLETCHER
IN
THE LUCKY STAR
WITH LOU JACOBI AND INTRODUCING BRETT MARX AS DAVID
SCREENPLAY BY MAX FISCHER AND JACK ROSENTHAL
ASSOCIATE PRODUCER: PIETER KROONENBURG
EXECUTIVE PRODUCER: ANDRÉ FLEURY
PRODUCED BY CLAUDE LÉGER DIRECTED BY MAX FISCHER
COPYRIGHT © 1980 BY TÉLÉ-MÉTROPOLE INTERNATIONAL ALL RIGHTS RESERVED.
FILM MARKETING: DAVID RAPHEL, PRESIDENT • LOS ANGELES: 8899 BEVERLY BOULEVARD,
LOS ANGELES, CALIFORNIA 90048 (213) 550-4451 • CABLE INCREATIVE TELEX: 674129 • LORANGERIE, HOTEL MARTINEZ IN CANNES.

$40 M./8 Pix from Filmplan

MONTREAL — All eight films in the $40 million package announced by Filmplan International in Montreal and Toronto April 30 will be written and directed by Canadians, says Filmplan president Pierre David. The first three films set for production this year will, also, all receive backing from the Canadian Film Development Corporation.

Using the formula which worked so well for the producers last year, a $16 million public offering is being prepared to sell undivided shares in all three films. The members of the group sponsoring the issue are Geoffrion, Leclerc Inc., Pemberton Securities Ltd., and Bache Halsey Stuart Canada Ltd.

Filmplan principals Pierre David, Victor Solnicki and Claude Héroux announced that, while continuing with the production of theatrical features, plans include an expansion in television production.

Active pre-production is underway for **Gas, The Fright and Diplomatic Immunity.** Five other films are in the development stage : David Cronenberg's **Frankenstein, For Those I Loved, The Totem, A Friend Indeed** and **Models.**

First film for production is **Gas**, a comedy. Principal photography will start June 9. A Pierre David, Victor Solnicki, Peter S. Davis and William N. Panzer presentation, **Gas** will be directed by Les Rose, with Claude Héroux as producer. The screenplay was written by Richard Wolf, based on an original story by Wolf and Susan Scranton. Pierre David and Victor Solnicki are the executive producers.

Fright, a shock-thriller that promises to "bring the audience face-to-face with total terror," according to a press release, will begin shooting on July 28. To be directed by Jean-Claude Lord and produced by Claude Héroux, the screenplay is by Brian Taggert from an original story. Executive producers are Pierre David and Victor Solnicki.

A romantic comedy, set against the lively backdrop of Washington, **Diplomatic Immunity** goes before the cameras

(cont. on page 3)

Sommaire

On trouvera en page 3 le sommaire des articles en français paraissant dans ce numéro.

Contents

The list of news articles, features, charts and tables to be found in this issue is on page 3.

Star Struck... Star Struck.....
Star Struck... Star Struck.....
Star Struck... Star Struck.....
Star Struck... Star Struck.....

Star Struck
Star Struck
Star Struck
Star Struck

The Talent Group

185 Bloor Street East, Fourth Floor, Toronto, Ontario M4W 3J3 416-961 3304

Ontario Censors Pound Tin Drum To Death

TORONTO — The debate over proposed cuts to the Academy Award-winning German film "The Tin Drum" goes on.

The Ontario Board of Censors has agreed to meet May 1 with representatives of the pic's Canadian distributors, New World Mutual Pictures of Canada Ltd. Company manager Michael Skewes, and legal counsel Aubrey Golden plan at that time to press the Board to reconsider its request that several cuts be made before the film is allowed into Ontario theatres.

"We think it was an honest mistake made, and we would like to see that mistake corrected," Golden told reporters after an invitation-only press screening April 30. Though he said the distributor is not "precluding" legal action against the Censors, Golden indicated it is not likely at this time.

One of the proposals to be aired at the May 1 meeting, he said, would involve renting a threatre to screen the film for a limited period — three to five days — to solicit public reaction to the film. (Censors have often repeated that they are acting to uphold "community" standards.) The film — passed uncut by censors in Quebec and British Columbia — was originally scheduled to open May 2 at Toronto's International Cinema in Cineplex.

However, the Board informed New World Mutual that several cuts, a total of four according to Ontario Minister of Consumer Commercial Relations, Frank Drea, would have to be made first. In a Toronto Star report, Drea described the offensive sequences thusly; a young boy (played by actor David Bennent) engaged in oral sex with a nude woman; copulation scene involving a nude couple; a young boy (again Bennent) lying between a woman's leg in a thrusting motion; and the same character watching as an older man and a young woman have intercourse.

Drea's unprecedented candor in making the proposed cuts public angered Skewes, who pointed out that standard written agreement between the distributor and the Censors stipulates that all such information is confidential. Further, he said that Drea's specifying the proposed cuts out of context created an inaccurate impression of the film's content.

In any case, Skewes and New World's public relations rep Stephen Chesley, have lined up support of several industry organizations over the issue. Among them, the Association of Independent and Canadian Owned Motion Picture Distributors, the Association of Canadian Radio and Television Artists, the Director's Guild of Canada, the Association of Canadian Film Craftspeople, the Canadian Film Editor's Guild, the Canadian Actors Equity Association, the Canadian Society of Cinematographers, the Canadian Filmmakers Distribution Centre, the Canadian Federation of Film Societies, the Writers Union of Canada, the Canadian League of Composers, and Toronto's Festival of Festivals. In addition, qualified agreement has been obtained from the Canadian Motion Picture Distributors Association, the Motion Picture Institute of Canada, the Council of Canadian Filmmakers, the Canadian Film and Television Association, the Motion Picture Theatres Association, and Ontario New Democratic Party leader, Michael Cassidy.

In a statement issued to Ontario Premier Bill Davis and Drea (whose ministry oversees the censors), the above-mentioned groups said the censors misrepresented "the intelligence and esthetic sensibility of the Ontario public by demanding the alteration of a film which is on view uncut around the globe."

In fact, one other country — England — has issued its own request for cuts to the film. Its government contends that a twenty-three second segment violates the statute out-lawing the exploitation of children. But Golden said no "spirit of confrontation" exists there, unlike Ontario. And he expects the situation will "work itself out."

According to Skewes, the film's director, Volker Schlondorff, must give final approval to any cuts. For his part, Schlondorff has indicated that he will not agree to any cuts by the Board.

In a prepared statement Schlondorff says he is "totally outraged" by the request for

cont. on p. 8

McCabe

cont. from p. 1

also point to the rapid growth of the industry, seeing elements which they believe may ultimately weaken the same industry.

It is not surprising, then, that his resignation was met with differing responses (see comments on page 5). Rumors circulate persistantly about the circumstances of his resignation.

In an interview with CineMag, McCabe stated that ten years in the public service was sufficient. "I've stayed here a couple years and got the results of the second year in. Now it's time to do what I've wanted to do for some time," join the private sector. He is looking at opportunities in production, distribution, television and pay television and other jobs outside of Canada and does not intend to make up his mind until he examines every opportunity.

Sources both inside and outside the CFDC indicate, however, that McCabe's departure is not so uneventful as he would have it seem. Since last fall, his relations with the Board of Directors have reportedly been strained. At one point, he relinquished control of several files while the Board awaited clarification as to whether or not he was going to accept a job in the private sector.

At the November meeting of the Committee on Broadcasting Film and Assistance to the Arts — a committee which reviews federal budget appropriations — the CFDC appeared empty handed, McCabe stating he was not able to produce the figures required by law.

During his tenure, the CFDC staff has been seriously debilitated. First to leave was CFDC distribution chief, Armand Cournoyer. Assistant deputy Director Richard Woods then left, followed shortly by the man who monitored the co-production treaties, Pete Legault. This month, deputy director Sam Freeman announced his intention to leave on May 1 and this may not be the last of senior staff resignations.

Pierre Thibeault, at his post since August 1979, remains to see the CFDC through a transitional period.

McCabe maintains that there has never been any trouble between him and the Board beyond the normal give and take of any director and his board. "I don't have any major conflicts... The major 1980 policy statement made by Vennat and me was approved, and the Board has never turned down any recommendation that I have made."

Be that as it may, CFDC insiders state that the recent policy paper, which stiffens the requirements for films which will receive CFDC funds in the future, was mainly written by deputies Thibeault and Freeman. "It was a managerial paper," CineMag was told.

Tensions were growing, not only among staffers at the CFDC but between McCabe and members of the Board and its president. "They were on two different tracks, moving further and further apart. McCabe was probably tired of the disagreements," commented one source close to the CFDC.

Most eloquent is probably the immediate transfer of executive powers to Thibeault. "My job is mainly one, now, of handing over to Pierre. I will handle the finance seminar in British Columbia next week and the Cannes representation," McCabe told CineMag. "We want to get Pierre into the work and in charge of the work as rapidly as possible," he explained.

McCabe did not find the doubling of directors unusual, except to comment that the CFDC has an unfortunate history of transfer of powers, referring to the situation when he followed in Michael Spencer's footsteps.

McCabe is most proud to have been at the job as "the industry grew from a cottage industry to a professional one, making its mark around the world. We have moved from being no one to being one of the major players."

McCabe, personally, proved to be one of the major players during his term in office. As he changes leagues, many grateful members of the industry will wish him luck in what may prove to be a new ball game.

Filmplan

cont. from p. 1

on October 13. It will be produced by Claude Héroux, again with Pierre David and Victor Solnicki as executive producers. Harvey Hart will direct from a screenplay by Zalman King, Lynne Giler and Fiona Lewis.

Filmplan also announces the five projects it is currently developing:

1. David Cronenberg's Frankenstein, a contemporary vision of Mary Shelley's classic and timeless chilling tale;
2. Totem, a "nightmare vision of primal terror." David Morrell is writing the screenplay from his own best-selling novel;
3. Models, the story of a woman who almost makes it big in the glittering and cutthroat world of high fashion, is being written by best-selling author Charles Dennis;
4. A Friend Indeed, a merry tale of crime and passion based on Robert Jagoda's popular novel, with screenplay by Bruce Graham and Glenn Kershaw;
5. Filmplan International, in association with André Djaoui of Producteurs Associés, and Gilbert de Goldschmidt of Madeleine Films in France, will co-produce For Those I Loved, the story of one man's courage and indomitable spirit, based on Martin Gray's book which has been translated into 18 languages, read by 30 million readers.

Inside/Au sommaire

Cannes Special Section

Who's Who and Where 30-32
Schedule of Market Screenings 47
Films in Competition 47
1979 Features and Sales Record 35-42
Recent Co-Productions 47-50

Industry Comments on McCabe's Resignation 5
Independent Distributors in Canada 52-53
Pay TV Positions: NFB and ABP 66-70
Films in Release 82
Censorship Ratings 82
Organizational News 42
Flickers 8
More from Les 6
Trade Winds 74
In Transit 76
Call'em 4
Production Guide 83-85
Provincial Wrap-Up:
British Columbia 56
Alberta 59
Ontario 62-63
Québec 57

Bouchard et "La bien-aimée" 79
Claude Léger 80
Insititut québécois du cinéma 81

Publisher Jean-Pierre Tadros **Editor** Jean-Pierre & Connie Tadros **General coordinator** Del Mehes **Montreal coordinator** Teri Coburn **Staff reporter** Gary Lamphier **Columnists** Linda Shapiro, Les Wedman, Freda Garmaise, J. Paul Costabile **Contributors** Les Wedman, Paul Heffer **Typesetting** Margaret Vien, Stuart Russell for Concept Mediatexte Inc. **Layout** Claire Baron, Michel Schneider for Graffitexte. **Subscriptions** France Lévy **Subscriptions information** (24 issues yearly) Individuals $28, Companies $36: Add $5 per year postage for USA and overseas.
Editorial addresses P.O. Box 398, Outremont Station, Montreal (Quebec) H2V 4N3. Tél.: (514) 272-5354.
67 Portland, Toronto (Ontario) M5V 2M9 Tel.: (416) 366-0355
Advertising Gail Walker (416) 925-9608
Administrative office 834 Bloomfield Ave., Montreal (Quebec) H2V H2V 3S6 Tel.: (514) 272-5354
Second class mail registration. No. 4330

Case Move To Fox Official Now

TORONTO — The rumblings of internal change at 20th Century-Fox' U.S. operations appear to have spread northward.

Wayne Case, formerly the Canadian general manager at Columbia Pictures, confirms (April 24) his appointment to Fox' Toronto office. Case joined the staff after spending a month with Fox in L.A., beginning March 1.

"For the time being, I don't know how long I'm going to be here," says Case. "I have to work some things out with immigration (he's now here on a temporary work permit). But that doesn't mean that I'm not here for the long term, just that it's far from settled."

Case has yet to be given a job title, but it would seem likely that he'll be taking over from current general manager Vic Beattie for his comments on the matter.

Meanwhile, rumours have been circulating that Dianne Schwalm, ad/pub director of Fox' Canadian operations, is about to resign. Schwalm was vacationing at press time and CineMag was unable to reach her for confirmation.

Case's move to Fox was hardly unexpected. The departure of Columbia execs Ray McCafferty and Norm Levy has signalled a wave of defections to Fox, where both men have taken up residence. "I went to Fox with the understanding that I'd have a job," concedes Case. "And they'd decide where. They wanted me to come up here."

Council Awards Brault / Weaver

TORONTO — Filmmaker Michel Brault and editor/producer Robert Weaver each picked up $20,000 in prize money earlier this month from the Canada Council.

The awards — given in recognition of outstanding contributions to the arts in Canada — are financed through endowment monies from the Molson Foundation. They have been bestowed annually since 1963.

Brault has been involved in various aspects of film production — both short and feature-length — for many years. Most of his work has been done in Quebec.

Weaver, an editor and talent scout, is now exec producer of CBC radio drama.

LGT PROLITE LGT

Our Feature Film Unit; the (Lighting-Generator Truck) Has On Location With You

MAJOR ITEMS

HMI FRESNELS-
2-4,000w. 2-2500w. 2-575w.
QUARTZ FRESNELS-
2-10,000w. 4-5,000w.
6-2,000w. 8-750w. 4-250w.
QUARTZ SOFTLIGHTS-
2-4,000w. 2-2,000w. 4-1,000w.
QUARTZ SEALBEAMS-
2-9 Lights 5850w. 2-6 Lights 3900w.
2-650w. Clamp, 2-1,000w. Yoke
QUARTZ LENS-LESS-
4-2,000w. 4-1,000w. 4-650w.
All With Dichroic Filters
SPECIAL PURPOSE-
2-6x9 Leko's, 4 Tota Light Kit,
Uni 6 Kit, 10-500w. Clamp Lights
All Operational Accessories

75KW and 22KW Super-Silent Generators
Maintenance Technician-Operator
Service Tools and Parts
4 Power Reels for 2/0
Compartmental Storage
Working Roof Surface
12' Scaffold & Rigging
Cable & Distribution
Spare Lamp Stock
Vehicle Side & Hood Mounts
Grip Equipment
Reflector Boards
56 Stands

ADDITIONAL INFORMATION ON EQUIPMENT MAY BE OBTAINED BY WRITING OR PHONING.

Canadian PROLITE Inc. Phone
1227 Richards St. Vancouver B.C. Canada V6B-3G3 (604) 687-2032
102-1123-13th. Ave. Calgary Alta. Canada T2R-0L7 (403) 245-0946 HSSL

Call'em

by Linda Shapiro

People, People, People

Saxophonist Paul Brodie recorded his 23rd album in New York recently with Camerata, one of Canada's most innovative chamber ensembles. Critics raved that the original works performed in a special preview performance were as welcome as the flowers that bloom in spring. And after a Canadian cum New York winter, that's a bloomin' compliment.

Alexander Grant, artistic director of the National Ballet of Canada, announced the promotions of five male dancers, effective May 20. The promotees include Raymond Smith to principal dancer; Peter Ottmann and Kevin Pugh to first soloists; Sean Boutilier and David Nixon to second soloists. Bonne dance, whoops that should be chance.

Taras Shipowick has formed a new company, Paul Taras Productions Ltd., in association with Stagetech Inc. Their one-stop-shopping approach to live entertainment production will execute projects from concept to final curtain. Their facilities house recording studios, prop shops, design and production staff, administration and artistic direction et al. Their latest projects include the Design Canada Awards Show, the Edith Head Costume Presentation and the Ukranian Cabaret starring Ted Woloshyn. In July, Shipowick is scheduled to be the artistic director of the National Multicultural Theatre Festival in Edmonton.

Good News

CBC Radio's Royal Canadian Air Farce has won an award for excellence in international broadcasting from the University of Massachusetts in Amherst. If you could believe, the program is picked up there on shortwave radio through the CBC's Northern Service.

CHUM radio won the annual Ohio State award for excellence in news reporting for its exceptional coverage of the Three Mile Island nuclear near-disaster. In addition to reporting live from the scene during the dangerous periods, CHUM-produced its own documentary entitled The Accident At Three Mile Island.

The Stratford Festival reports $3 million in advance tickets were sold in the first month that the box office has been open — that's 35% of total box office. For the first time, the office had to be open 7 days a week, with extra telephone lines installed.

Literati

Award-winning Canadian poets Miriam Waddington and Al Purdy are the first Canadian participants in the new Canada-Wales Writers Exchange Program. The two will visit Wales for several days of seminars and readings as guests of top Welsh writers. At a later date, the Welshers will visit Canada. Waddington, who is also a translator of Yiddish to English, sees a similarity between Yiddish and Welsh — both share the same problems of survival and disappearing readerships. Oi Vey, or however you say it in Welsh.

Mike Filey, Toronto's favourite historian and author of several books about the way Toronto the Good used to be, is currently planning a picture book to remind us all about the Sunnyside Amusement Park. The original park, open from 1922 to 1955, had the best merry-go-round in the world, or so it seemed at the time. Sunnyside has now become a parking lot buried somewhere underneath the Gardiner Expressway. Some merry-go-round.

And In Conclusion:

It's May. Whether you're doing the Cannes-Cannes or the Can't-Can't... enjoy.

Industry Comments On McCabe's Leaving

André Link
producer and distributor,
Cinépix

"I'm surprised. I'm not fully aware of the impact yet, but that depends upon the succession. I hope it's someone from the industry; we can ill afford for someone to take six months to familiarize themselves at this point. The president of the CFDC doesn't have to be of the industry and neither does the Board of Directors, but it's crucial that the executive director come from the film industry."

Fil Fraser
producer,
Fraser Films

"Being the kind of guy he was, the job was probably confining for him. I imagine he'll be moving on to bigger and better things. He made a useful contribution. He stirred things up. A guy in his position is bound to be criticized but I think the effect [of his work] was more positive than negative."

M. M. Stevenson
distributor,
Astral Films

"I can draw some logical conclusions [about his resignation]. I think he did a great deal of harm by over-doing the hype. This is a 'hype type' business, but there must be some substance to it. Through sheer ignorance, he allowed productions to go forward which were terribly constructed. He showed a total naïveté about the industry. One doesn't move from the coattails of a politician to a movie tycoon overnight."

Arnold Kopelson
executive producer of "Dirty Tricks" and "Final Assignment,"
and president of Inter-Ocean, Los Angeles

"I will miss his involvement. He is an astute businessman who has a firm understanding of the business. I see the Canadian industry taking a tremendous turn for the worse with the intractable attitude about foreign involvement [referring to new standards, announced by the CFDC]... To impose limitations is self-limiting and there is already a shortage of capable directors and editors in Canada. In the past, we have been asked to bring projects to Canada. I brought Dirty Tricks. If they [the Secretary of State] impose further restrictions, distribution guarantees will not be forthcoming from my company. McCabe took a pragmatic approach and understood about marketing."

David Perlmutter
producer,
Quadrant

"It [the resignation] came as a surprise to most producers. Certainly the success of the CFDC in understanding the needs of the industry are quite obvious and the announced changes in direction the last couple of months... indicate they're very much in touch with the changes in the industry. So McCabe's leaving, along with Freeman [deputy executive director of the CFDC] is unfortunate."

William Soady
distributor,
Universal

"I wish him well. I think he has been an asset to the CFDC and the industry in general. I think his presence will be missed. In a business such as ours, there are always people who are not getting money for funds that think they should. And there are those who are getting money that think things are just fine. The CFDC is in a no-win situation, I think... He certainly brought the CFDC from the point of almost an observer status in the industry to the point of being very much involved."

Robert McIness
broker,
Merrill Lynch Royal Securities

"I felt he was a very competent, capable leader of the CFDC. He brought about the changes in directions which were needed... [Commenting that the resignation will have little effect on investment]. The track record of the films that have been made will speak for itself... Where there could be an effect on the investors' direction is with the whole posture of the CFDC and the role they're playing in the industry."

Syd Banks
president,
Directors Guild of Canada

"I don't know the reason he's resigned. Certainly during his tenure he sure shook it up. He certainly made a contribution toward making this a thriving industry... I wasn't surprised. These kind of positions are not forever. McCabe is an enterprising man..."

William Marshall
producer,
Film Consortium of Canada

"I think it's going to be difficult for the CFDC to replace him. I don't know who they have in mind... He was a very impressive brain and is good at applying it. He's done more in the past two years than the rest of the government in the last 20... When he took the job, he told John Roberts [Secretary of State] he was not looking for a long-term thing. So I don't think it was any surprise in that respect... I think the CFDC, because of government neglect and changes in government the last few years, needs a lot of help... There's got to be some strong minds there to say, 'the reason you're not getting money is you're not good enough'."

John Sharkey
executive director,
Council of Canadian Filmmakers

"From our point of view, he's been taking the Canadian film industry in the wrong direction. When you look at the films that have been made in the last couple of years, they have no redeeming cultural value. It's a small wonder he's being dumped... The fact that a lot of people have been working is a good thing. The problem is, there's not been a structural approach to what is happening."

Daniel Weinzweig
distributor,
Danton Films

"I'm delighted [that McCabe resigned]. I can only echo the thoughts and feelings of the members [of the Independent and Canadian Owned Motion Picture Distributors Association] who have gone through many months of negotiations that have gone nowhere. I'm not unhappy with the news. I don't think McCabe had planned to leave. I understand a great deal of pressure has been brought to bear on him lately for his autonomous behavior. I think his timing in leaving shows an abrupt decision was made. It's my understanding that Vennat [president of the CFDC] read him the riot act and cracked down on his very high profile... there may have been some dissension there... From our point of view, it can only be a positive change."

Globe Publisher Wants Third Party to Handle Pay

TORONTO — An established corporation with no vested interest in broadcasting, cable or film production should be licensed to operate pay-television in Canada, according to the publisher of The Globe and Mail.

Roy Megarry, in an address April 11 to members of the Canadian Film and Television Association (CFTA), said substantial resources will be needed to meet start-up costs of the new service, and only such firms as Molsons, Brascan or Southam would have the financial clout needed. Further, he said such an operator should be required to farm out all production.

Meggary said neither a consortium of broadcasters, nor the cable companies should be allowed to operate pay-TV, though he allowed that the new service, once it arrives, may be delivered over cable. "If Ted Rogers (of Canadian Cablesystems Ltd.) and the cable companies want to compete with the telephone companies, let them," Meggary said. "But I don't intend to pay any heed to their cries that they need the revenues from pay television in order to pursue this strategy. The cable companies should not be permitted to own an equity interest in pay television...they're common carriers and they should have nothing to do with programming, with software, with the content."

As for CBC, Megarry said it already constitutes a form of forced pay-TV — by way of public taxation. While calling out to independents, he said the network is now using the indie production sector "like a hunk of bait" in its current pay-TV submission to the Canadian Radio-television and Telecommunications Commission (CRTC).

"After keeping you (indie producers) on starvation diets for decades," he said, "they (CBC) are promising that some of the revenues from pay television will be spent with independent producers. You guys are currently 'in' with the Commission and the CBC is prepared to get on that bandwagon in order to control the pay television network. I'm going to be very disappointed if you fall for that one."

Though Megarry said film producers should not control pay-television, he applauded the logic of their recent brief to the CRTC (outlined in CineMag no. 36). "Compare the

cont. on p. 55

Arthur Winkler, CLU

Consolidated Insurance Agencies Ltd.

Providing a specialized service to the entertainment industry since 1968.

Consult us for budget estimates, quotations or information about your insurance requirements.

3101 Bathurst St., suite 201, Toronto M6A 2YI
Telephone (416) 787-0304

more from les

by Les Wedman

VANCOUVER — Like other British filmmakers, Peter Medak has moved to where the action is — Hollywood — but that doesn't mean he likes it.

In Vancouver to give a little extra thrust to interest in The Changeling, the occult thriller he made here last year, Medak says in Hollywood "you have to be a success every day of the week. You have to be hot all the time. It's different in England. There it doesn't matter if the last movie you made was five years ago. You don't have to prove yourself every day."

Medak, who fled Hungary in the 1956 revolution and learned filmmaking in England, also learned the facts of film life the hard way. His first feature was Negatives with Glenda Jackson in 1967, followed by A Day in the Death of Joe Egg and then, what's become a cult classic, The Ruling Class with Peter O'Toole. After that he was hardly heard from again until The Changeling. But even then he wasn't the first choice of Canadian producers Garth Drabinsky and Joel Michaels, but he doesn't mind.

◎

Although he says it's a tough struggle to keep integrity and survive in this "insane business," Medak can't see himself ever becoming "a total whore." Actually he was looking for a ghost story to do when Michaels called him and offered him the ghost story, The Changeling, about which he is most happy.

Except for the Genie Awards, that is. The Changeling won a number of top honors in Canada's Oscar equivalent. It won best picture. George C. Scott won as best foreign actor and Trish Van Devere as best foreign actress. There wasn't even a category for best foreign director, which leads Medak to suggest the Genie people should get their categories and their rules straightened out. If Medak were bitter though, it would be about disappointments other than the Genies.

One would be the death of the British film industry, which, he said, was wonderful until about five years ago "and now it's completely dead." The British film industry has been financed by Americans right from the start. J. Arthur Rank and Alexander Korda both battled Hollywood all their lives, Medak said. "The tragedy is that the United States is the biggest market for films. You can't recoup your negative costs out of English takings." That's true of Canadian films, too, he points out. The Changeling, for example, is showing in 55 theatres across Canada and so far has grossed more than $1.5 million. But if it weren't for exposure in more than 500 U.S. theatres too it would never get back the $7 million it cost to make.

That is why Medak cannot wholly agree with Canada's nationalism in film. Authentically Canadian stories are few and far between, he feels. He also finds investing in features for tax loopholes a sad state of affairs, although necessary at this point. He adds the genuine effort to encourage a film industry in Canada will come when the government itself has a fund without tax shelter provisions.

◎

Medak also is somewhat apprehensive about the Canadian Film Development Corporation's new policy of investing in pictures that have principally Canadian stars and investing in fewer films in the hope the quality will be better.

"You'll have to find new Canadian stars," Medak says. "And you can always make fewer movies as long as they are better."

He holds a British passport and he finds it sad that with film, it becomes a fight for their identity. Make good movies, he urges, and people will go see them. And investors will make money.

Medak was a school dropout in Hungary and spent most of his time taking photographs and playing waterpolo "because that was the only way, I felt, I'd ever get out of that country." He says the authorities twigged to his reasoning early so they'd only allow him to compete in tournaments in Iron Curtain countries because they knew he'd skip first time in the west.

When he finally got to London he found a job in the stills' department at a film office in Wardour Street and it took him three years to find out they didn't make films there but in studios outside the city. He worked his way up, went into TV and then into movies as a director. He even had a crash course in American television in 1963-64, mainly observing.

So when he was handed his first directorial assignment "it was nerve-wracking... like a baby learning to walk. But there's just no way of getting through it than by doing it."

Medak stayed at The Bayshore while shooting The Changeling and he returned to a view suite this trip. It gave him the feeling he still was shooting here, and he has a project, a love story, he'd like to do here.

◎

Finishing a picture is like getting over childbirth, he says. "You become terribly depressed. As you're winding up the crew is already getting ready to work on another movie and the actors too are off to make another film. You're left with them locked up in cans as characters in your film."

It's been nine months now since Medak finished work on The Changeling and between engagements "you go crazy gently." And you also look for another project. "It's a question of luck. There's no point doing what you don't want to do. You have to find something that excites you."

He loved working with George C. Scott who he calls "the greatest actor on screen today." He denies a report that Scott invested more than a million dollars of his own money to take the role in The Changeling. "He certainly did it as a job but he did not put money into it," says Medak, who didn't either.

Filmmaking, he insists, is totally insane. Actors hate themselves so much on the screen. They shouldn't see themselves and yet they do. His wife, actress Carolyn Seymour, is an example — as is Scott, who still cringes in public when people can't remember his name but greet him with "hey, Patton."

Medak says he doesn't think of the money first but movies which deal with "the totally artistic and also with total business proposition. They're in tremendous collision with each other."

He says Drabinsky and Michaels couldn't finance The Changeling in Hollywood so they did it in Canada. Now Hollywood is hot for the picture and for Medak too. Studios now are calling him "and offering me those lousy scripts again."

Univer. Roams With Murray

TORONTO — Where the Buffalo Roam, a film based loosely on the escapades of American journalist Dr. Hunter S. Thompson, opens nationally May 2.

Universal Films' ad / pub director Barry Carnon says pic will bow in key sites. It stars Bill Murray (Meatballs) and Peter Boyle, with Art Linson producing and directing. Music is by Neil Young.

Horn To Stagger

TORONTO — Warner Bros. open Tom Horn, starring Steve McQueen, May 16 at most key sites nationwide, a spokesman confirms. Subsequent opening dates will be staggered throughout May.

Pic is a First Artists production, with McQueen serving as exec producer.

Die Laughing, Warners' current offering, also bowed at most key locales as of April 18. Latter stars Robbie Benson, now on location for Tribute. Benson also picks up co-producer and co-screenwriter credits.

UA Spring Slate

TORONTO — Current offering from United Artists, Foxes, will be followed next month by two releases.

UA's ad / pub director, Dan Hall, confirms that The Long Riders and Fame will both open May 16. Long Riders, a big-budget re-tackling of the James brothers' legend, stars David, Keith and Robert Carradine, Stacy and James Keach, Dennis and Randy Quaid, Chris and Nicholas Guest.

Fame is a contempo story about teenagers striving for success. Alan Parker directs.

Death Ship Kills West and East

TORONTO — Astral Films has opened Death Ship, a Sandy Howard / Harold Greenberg exploitation pic, in Edmonton, Calgary, and Montreal a spokesman reports.

Toronto opening will be sometime in May, though dates aren't confirmed (as of April 18). Shot in '79, the pic stars Nick Mancuso, George Kennedy, Kate Reid and Richard Crenna.

Subscribe Now

STEVENSON MOTOR HOMES

Our motor homes are adaptable to your requirements, whether you need make-up or star accomodation. Air-conditioned and carpeted throughout, equipped with large, separate shower stalls. To insure customer satisfaction, we guarantee mobilized service for all units.

Our flat rates are very competitive. To reserve for your next shoot, we urge you to book now.

24 HOUR PHONE (416) 292-0961

4440 Steeles Ave. East at Kennedy Rd. Toronto, P.O. Box 562 Milliken, Ontario.

Filmaccord Gets CFDC O.K.: World Sales

MONTREAL — Canada's first company, wholly devoted to world sales of films, will bow at the Cannes fest. Filmaccord president Michel Roy has just negotiated world sales rights for Out of the Blue. The Dennis Hopper film will compete at Cannes May 20.

Filmaccord, which has a working relationship with ICM for an exchange of services, will share its offices in the Salon de l'Hôtel Martinez, l'Orangeraie, for the period of the festival. Minority partner in the company is Jean Gontier, the president of the powerful French holding company AMLF.

Filmaccord received its initial boost from the Canadian Film Development Corporation. Roy, who had been signed on as distribution consultant last fall and who attended MIFED and Berlin for the CFDC, has been working closely with deputy director Pierre Thibeault. Together, the two negotiated the world sales rights to some 26 films which had been languishing on the shelves of Canadian producers (see list).

Although the CFDC will advance no funds directly to Filmaccord, it will allow the new company a 20% commission on all sales from films in the initial package. Roy reports that these will top $1 million in the first year, thanks to the sales of American television rights.

Macmillian Electronic Media has bought the package for a cash advance and a percentage. It, in turn, will sell the films for Pay TV and syndication. Reports indicate a sale to Showtime has been made.

Roy reports positive negotiations for the same package in South Africa, East Africa and Australia. He is presently preparing a separate package of French track films.

For Cannes, Roy has picked up Mario Azzopardi's first feature Deadline (working title Anatomy of a Horror). Both Azzopardi and producer Henry Less will be present at the festival to second Roy's promotion. Roy will also be representing Interlock, which is presently in pre-production. Kirk Tougas, past executive director of the Pacific Cinémathèque of Vancouver, is producing. A third project, Stiff, will also be part of his promotions. Written by Brian (The Avengers) Clemens, Richard Sadler and Louis Lapointe are producing.

Scream Ready

TORONTO — Silent Scream, released via American Cinema Releasing in the U.S., moves into some 41 Ontario houses May 2.

Danton Films prez Danny Weinzweig says the scare pic has been pulling "big numbers" in western engagements. Via Danton, the film has run in 35-45 houses, he says. Figures weren't divulged.

The 26 Films

Lions for Breakfast
A Sweeter Song
Keep it in the Family
Goin' Down the Road
The Rainbow Boys
Quiet Day in Belfast
Monkeys in the Attic
The Keeper
The Clown Murders
I Miss You, Hugs & Kisses
Brethren
Between Friends
Partners
Two Solitudes
Love at First Sight
Find the Lady
Fast Company
It Seemed Like a Good Idea at the Time
Sudden Fury
The Hard Part Begins
Backlash
With USSR for Eternity
The Tomorrow
The Disappearance

Spencer

cont. from p. 1

than that. "I made my first film when I was 15 years old. It was a silent 'who-done-it' with titles, made in 9.5mm."

Spencer moved from home movies to a course in the appreciation of cinema, given at the Museum of Modern Art in 1940, and then on to a brief stint at the newly-created National Film Board of Canada, and then into the army.

During the war, he served as photographer and director, returning to the NFB in 1946 where he remained until the sixties.

It was at the Board, where he served as Director of Planning for 15 years, that he began to work on the idea of the CFDC. With support from Film Commissioner Guy Roberge and people like Nat Taylor and Julian Roffman, Spencer wrote, worked and lobbied the government until, on April 2, 1968, the CFDC was created.

He stepped from the NFB into the job of acting secretary of the CFDC while the search went forward to find an executive director. In a few months time, Spencer got that job too.

He held the job for ten years, and was hailed by the industry, when he left, as a man who had been sensitive to the special problems of the Canadian industry, who had done his best to weigh cultural and industrial concerns, and who had treated the French and English filmmakers with an even-handedness which is not always easy to acheive. He also left just after the advent of the Capital Cost Allowance for film investment made it clear that filmmaking in Canada was entering another era.

Now a partner with Pierre Lamy in the production house Lamy-Spencer, he finds the private sector challenging and more difficult than he had expected. But he is a man glad to be back in the thick of things. "I have always thought of myself as a film man. I've been in production all my life. That other period was just a little sabbatical I took into the bureaucracy," he concludes.

It is that experience, sabbatical and all, which Spencer will apply to the job now at hand: the serious screening of the 30-odd films in the competition at Cannes.

Competition

cont. from p. 1

American Dennis Hopper from a screenplay by Canadian Leonard Yakir. The producers have officially requested certification as a Canadian film. Approval is not yet forthcoming, however, and, as the film is "culturally American," sources in the Film Festival's Bureau in Ottawa state that the film will not benefit from the Canadian corporate effort. A promotional brochure on the film, which was prepared earlier this year, will however be included in the Canadian publicity package.

In the short film category, Canada has two selections in the competition. From the private sector comes La Bien-Aimée, written and directed by Michel Bouchard. Bouchard made a fictional feature several years ago, entitled Noel et Juliette.

From the National Film Board comes a three-minute vignette, The Performer, by Norma Bailey. It documents the steps taken by Roger Doucet as he prepares to climb the podium and open a hockey game at the forum with the national hymn: O Canada.

A fifth film, Micheline Lanctôt's L'homme à tout faire, will be screened in the Directors Fortnight. Lanctôt — who was the star, both of Bouchard's feature and Carle's La vraie nature de Bernadette — makes her debut, both as writer and director.

Quebec Film Industry Handbook 1979-80

by Jean-Pierre Tadros, Bernard Voyer and France Sauvageau

A complete description of :

- ☐ 164 production companies
- ☐ 85 distribution companies
- ☐ 34 laboratories and technical services
- ☐ 13 theatre chains with the list of all theatres, drive-ins and non-commercial cinemas
- ☐ all the associations, guilds and unions
- ☐ and Quebec cultural and professional organizations

Also featuring :

- ☐ laws and regulations dealing with cinema in Quebec
- ☐ the rules of the Cinema Supervisory Board
- ☐ aid program of the CFDC
- ☐ co-production treaties
- ☐ festivals and their regulations
- ☐ technicians' salaries
- ☐ and a list of allied services

272 pages of information on the Quebec film industry

Order now : Cinema/Quebec, Box 309, Outremont Station, Montreal H2V 4N1
Cinema Canada, 67 Portland St., Toronto M5V 2M9
(514) 272-1058 or (416) 366-0355

$15.00

Name _____
Address _____
City _____ Postal Code _____

☐ Payment enclosed
☐ Bill me. Purchase order No. _____
☐ Bill my Visa account No. _____
Expiry date _____
Signature _____

Cheque or money order made out to: Cinema/Quebec

flickers

by Freda Garmaise

NEW YORK — You can't be a serious moviemaking center unless you have studios. If you don't have them, you're just another location.

New York is trying hard not to be just another location and a lot of powerful movie people are helping to make that dream come true. Whereas, before, there was official blessing in the shape of a special N.Y. City office to encourage movie makers... there is now a special N. Y. State office to show moviemakers that you can make good movies all around the state. Look at Hide in Plain Sight which was shot in Buffalo.

The Soho News, which prints the names of the New York film establishment, mentions Canadians Alan Moyle and Sean Kelly in a recent issue among those to be reckoned with.

The place to make movie deals in Manhattan is said to be the Russian Tea Room. So if you feel like stopping by and nibbling on blintzes, your patience (and your purse) may be rewarded with a glimpse of Woody Allen who always had booth D2 (on the left as you go in) or Robert Benton who will be harder to spot because he doesn't care where he sits. If Salvador Dali can't have B4, he won't take anything; so he just doesn't go if Ryan O'Neal, who also likes that spot, has booked ahead of him.

Of course you can phone up and pretend you're someone important and demand D41 and if Mick Jagger or Nuryev or Diana Ross or Farrah Fawcett don't want it, they may give it to you. Be sure to ask for Madame Rosa — not the movie madam. Madame Rosa always sits in the same place, near the door, where she decides where you're sitting. Apparently the seating arrangements since the rise of the film business have become as delicate as those at the Paris Peace Talks.

I feel a deep affection for the Russian Tea Room since that is where, many years ago, I conducted an intense (and unhappily short lived) affair with a trombonist from Brooklyn who always seemed to be in rehearsal next door at Carnegie Hall. The RTR was a convenient place to meet. I have never been able to look at a bowl of borscht since without seeing the face of that dear Brooklyn boy.

Other places for celebrity seekers or movie dealers — Un, Deux, Trois where you might see Penny Marshall and Art Garfunkle if their romance develops; One University Place, One Fifth Avenue (where you might see me — I have my third lunch invitation to the place next Thursday); The Slate, Wally's, Mortimer's and of course Elaine's where the lady herself — having once been mine jolly 300 lb. host — is an interesting sight having slimmed down to a mere remnant of her former self.

●

Peter Yates is the latest director to move to New York. He has had a big success with Breaking Away (of course you knew that); but what you may not have known was that he yearned for a permanent place to be where he could house all the things his wife has bought on their travels. I wouldn't have known it either, but he told me when I interviewed him after The Deep.

Well now he has it. He has moved into that Gothic Pile on Central Park West, The Dakota, and his neighbours will be John and Yoko and Rex Reed, among other notables. The Dakota refused to consider Cher as a tenant, but Peter passed muster.

●

Gary Merrill (remember him in All About Eve?) has opened here at the Lyceum in "Morning's at Seven" with Maureen O'Sullivan (Mia's mum) and Theresa Wright (remember her?).

Gary can't afford the Dakota or even the single bedroom pad he's taken for the play's run. He says. The theater doesn't pay that well, apparently, nor will he try to make it up at the races. He can never spot the winners. And he isn't kidding.

Some years ago a friend took him to hear a group in London sing, and wanted to know if he thought they'd make it in the States. "No chance," said Gary "they only like protest songs." The group? The Beatles.

He later stated, as his considered opinion, that a young singer at the hungry i in San Francisco was hopeless. Her name? Barbra Streisand.

On the set of All About Eve the stars would sit around speculating about what on earth would happen to the dumb blonde once the movie was finished. A lot more it turned out than ever happened to Gary or any of the other stars in the film. R.I.P. Marilyn Monroe.

●

Burt Reynolds, in New York for "Saturday Night Live", took in the "West Side Story" revival and wrote in the autograph book of one of the dancers "Thanks for a wonderful night." The dancer asked, "Could you make that wonderful weekend?" A girl, of course.

Censors Pound

cont. from p. 3

cuts. "As of right now 'The Tin Drum' will stand as it is, to be shown complete or not at all. I apologize to you all, but that is my position."

Meanwhile, Skewes expresses glee over grosses thus far for The Prize Fighter, the Don Knotts / Tim Conway laugher set to break in 30 Ontario houses May 25. In 12 weeks of indoor business in the west, pic has pulled in $750,000, Skewes says. He predicts it will become the highest-grossing U.S. / Canadian release in the firm's history.

The Private Eyes, another comedy effort teaming Conway and Knotts, will open via New World next winter, says Skewes.

A slew of Canadian flicks, three of them from Filmplan International, will also be handled by the distribbery. Hog Wild, Dirty Tricks and Scanners, all produced by Filmplan in '79, are to hit movie screens in '81, says Skewes. And Tanya's Island, an exploitation pic produced last year by Pierre Brousseau, will open sometime this fall.

The Filmplan three were recently picked up for U.S. distribution by Avco Embassy, which traditionally works with Astral Films in Canada. But Skewes confirms that Pierre David (exec producer on all three, and prez of Mutual Films) decided to retain control over Canadian release.

Kellman No 'Carpetbagger': Plans Fineberg Film

TORONTO — Canadian playwright Larry Fineberg and American director Brian Kellman met at a New York party some time ago.

Out of the conversation that ensued, Kellman developed an interest in Fineberg's work, and subsequently read a compilation of his plays. One of them was "Human Remains," a play that played to rave reviews and strong box office when it opened in 1975 at Toronto's New Theatre.

"'Human Remains' hit me on the head," recalls Kellman. "I saw this as a very powerful film. I had this vision of how the play could be made into a film."

And so it will be, if Fineberg and Kellman have their way. The latter has optioned the screen rights, Fineberg is busy writing the screenplay and the two have targeted 1981 for production in Toronto.

Described as a play "about sex, paranoia and growing up," the contemporary story focuses on the relationships between two men and a woman. For the screen version, Fineberg plans to create several new characters, all to be played by Canadian actors / actresses with whom he has worked over the years.

"It's a family situation here in theatre," says Kellman. "And we believe that would help the film more than big names. Also, we see the film as a very low budget, very simple film."

Kellman declines to name figures, but it's likely to be budgeted at substantially less than $1 million. He points out that The Europeans, a beautifully-shot period piece that did good business last year, was made on a paltry $700,000 budget.

"I have access to some money," says Kellman. "There are people who've wanted to put money into my films for a long time."

Kellman, whose father worked with D.W. Griffith, has been directing and producing social/political/historical documentaries, along with dramatic shorts, since the late 1960's. Much of his work has been done for PBS, and he still works for the U.S. public network on a film-by-film basis.

Fineberg, meanwhile, has written 10 plays during the past eight years. In '76, Fineberg's "Eve" (starring Jessica Tandy) won the Chalmers Award for best Canadian play. He's now preparing to open the production on Broadway later this year.

Excepting a CBC production Death, however, he has not established his mark outside of theatre. Just as Kellman has yet to prove his mettle in the dramatic feature realm. But neither profess any trepidation about jumping in.

As Kellman puts it, they "come from the same emotional well," and he's confident the transition can be successfully made. "I like to work with ideas that are original, but it's a real challenge to take a piece of theatre and adapt it," says Kellman. "The thing about Larry is he has a really acute filmic sense...and what works onstage does not always work on screen. What we'll do with Human Remains...is to take the soul and give it a body."

As for Fineberg, he's revelling in the "wonderful sense of freedom" that screenwriting allows. He says the screenplay will utilize a number of Toronto locales (all identified as such), since, logically enough, the story takes place here. But he's quick to add that the film's universality "goes beyond Bay and Bloor."

Fineberg has had an opportunity to view the burgeoning film scene closely, and has been approached to write for the medium by others. He's balked, not because of artistic pretensions, he says, but because his notions of entertainment are at odds with the prevailing mood. "I think if we can do films that have interesting characters and situations, there will be a lot more interest in Canadian movies," he says.

Depending on the eventual financing arrangements, Kellman may or may not produce as well. Should the flick be financed here, he admits he'll have to relinquish "any meaningful producing role" in order to open the gates for tax benefits.

But outside of a cameo by actress Geraldine Fitzgerald, Kellman says he may be "the only element of the film that wouldn't be Canadian." Fully aware of the so-called 'front' productions that have shot here recently, Kellman asserts that he's not a "carpetbagger."

That is a claim ably supported by Fineberg, who points out that Canadian producers haven't exactly beaten a path to his door.

PAL PRODUCTIONS, INC.
FILM CENTER BUILDING
LASZLO PAL
Director of Photography, I.A.659
Canadian Citizen / U.S. Experience
Call Collect:
(206) 682-1339

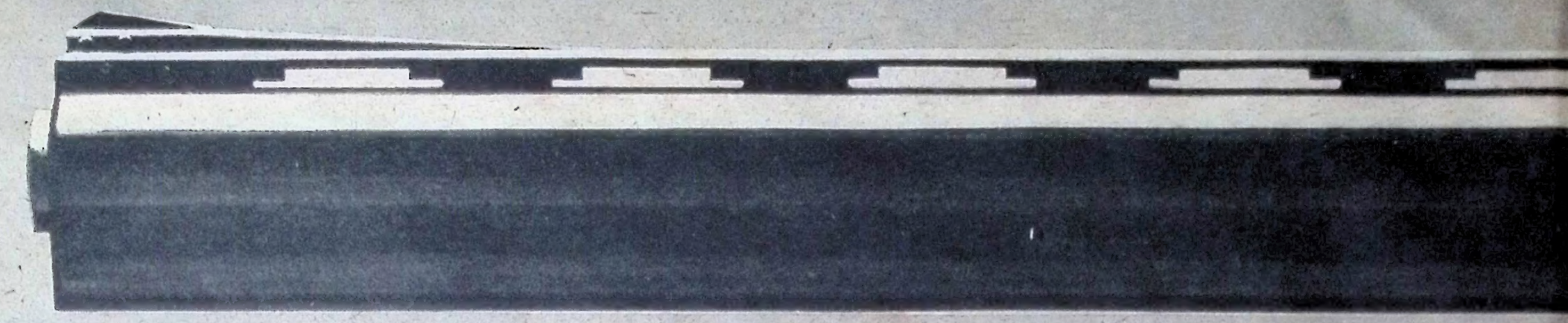
FILMPLAN INTERNATIONAL

FP

OUTSTANDING
MOTION
PICTURE
ENTERTAINMENT

MONTREAL 225 ROY STREET EAST, MONTREAL, QUEBEC, CANADA H2W 1M5 TEL:(514)845-5211 TELEX:05-27238

TORONTO 2 ELGIN AVENUE, TORONTO, ONTARIO, CANADA M5R 2G6 TEL:(416)922-3168



Dirty Tricks

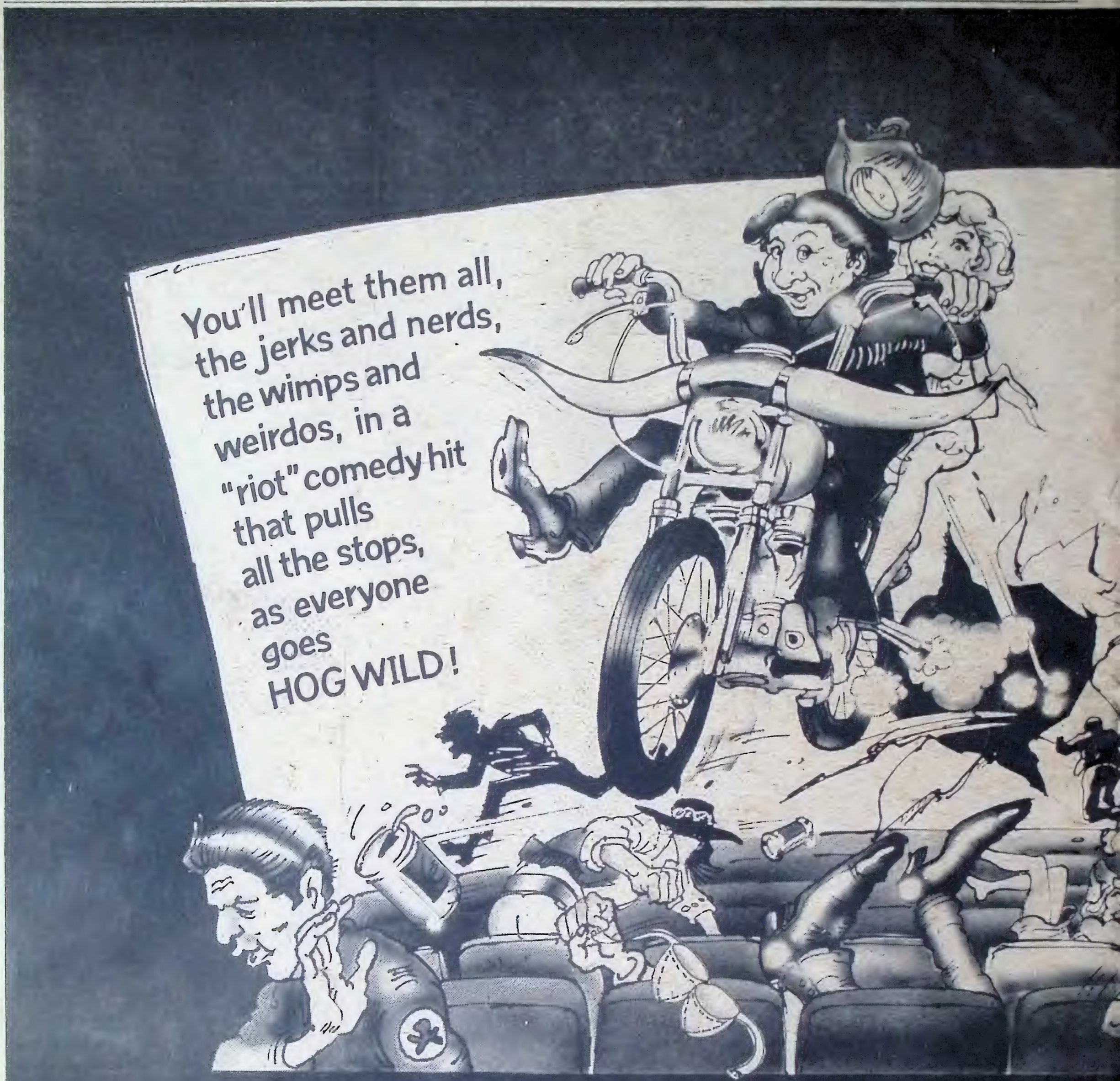
ARNOLD KOPELSON and PIERRE DAVID present
ELLIOTT GOULD and KATE JACKSON
in DIRTY TRICKS
starring ARTHUR HILL and RICH LITTLE as Brennan
directed by ALVIN RAKOFF
screenplay by WILLIAM NORTON, SR. & ELEANOR ELIAS NORTON
and THOMAS GIFFORD & CAMILLE GIFFORD
executive producers VICTOR SOLNICKI, PIERRE DAVID,
ARNOLD KOPELSON produced by CLAUDE HEROUX
a FILMPLAN INTERNATIONAL production
with the participation of The Canadian Film Development Corporation.

Inter-Ocean Film Sales, Ltd.

World Sales contact: Anne Kopelson/Ed Carlin, Hotel Reserve Miramar, Tel. 38-24-70
2029 Century Park East, Los Angeles, Calif. 90067 • (213) 557-1400 • Cable: FILMINTER Los Angeles • TWX: 698109 INTERO LSA

FILMPLAN
INTERNATIONAL

It's a game
of life
and death.
And
they're losing.



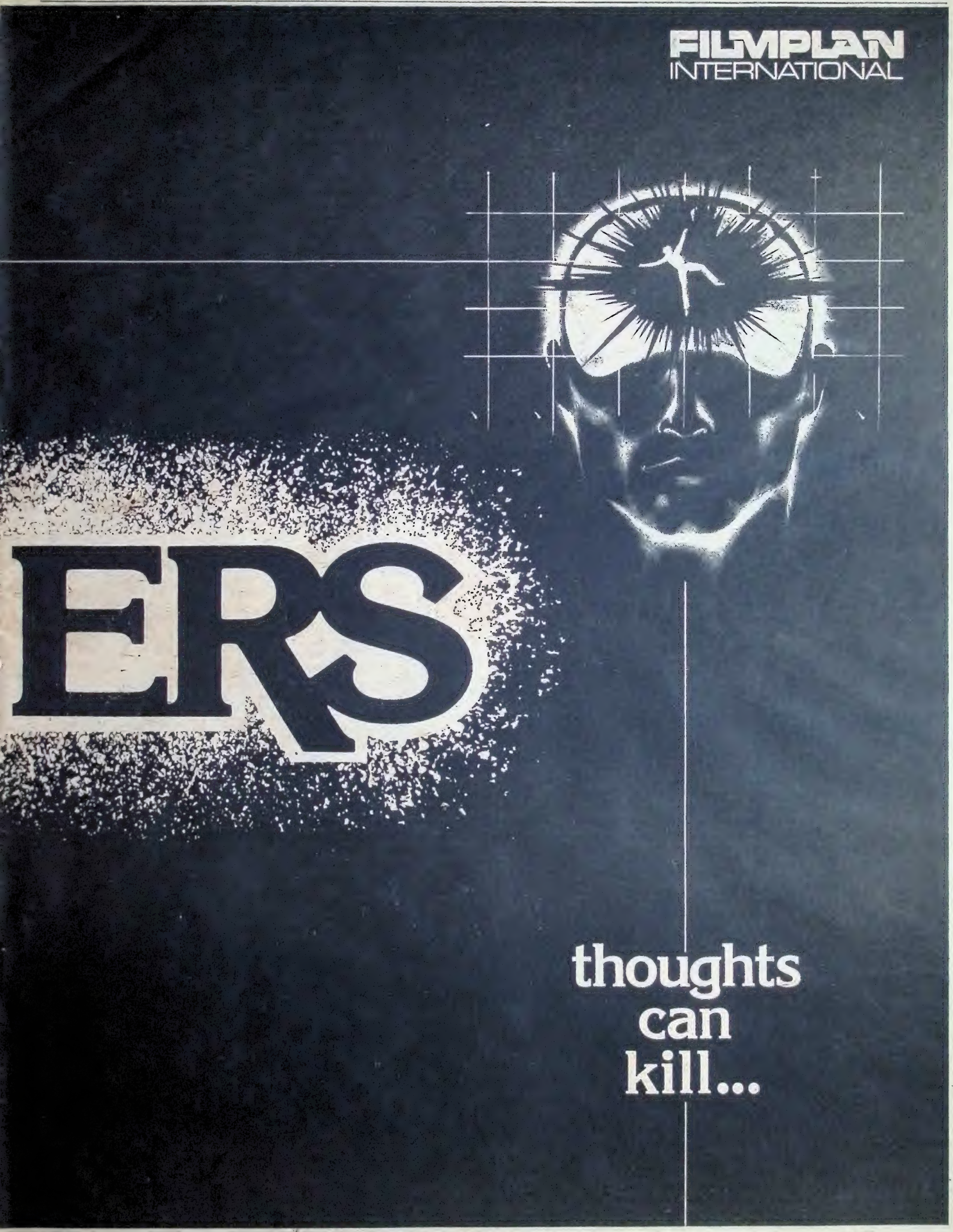
Foreign Sales: MICHAEL GOLDMAN – MANSON INTERNATIONAL
9145 Sunset Blvd./Hollywood, CA90069/Telex: 691242/Cable: Manson, Los Angeles/Phone: (213) 273-8640

IN CANNES: Contact MICHAEL GOLDMAN
Hotel Martinez, suites 518-519-520

FILMPLAN INTERNATIONAL

PIERRE DAVID and VICTOR SOLNICKI present HOG WILD
starring PATTI D'ARBANVILLE. MICHAEL BIEHN. TONY ROSATO
KEITH KNIGHT. JACK BLUM. MATT CRAVEN
directed by LES ROSE . written by ANDREW PETER MARIN
executive producers PIERRE DAVID . VICTOR SOLNICKI . STEPHEN MILLER
produced by CLAUDE HEROUX
a FILMPLAN INTERNATIONAL production
in association with REINDEER FILM
with the participation of the Canadian Film Development Corporation

when extra-sensory powers
become weapons of destruction
no one anywhere is safe
SCANNERS
PIERRE DAVID and VICTOR SOLNICKI present SCANNERS
with JENNIFER O'NEILL. STEPHEN LACK starring PATRICK McGOOHAN
also starring LAWRENCE DANE. CHARLES SHAMATA. MICHAEL IRONSIDE
written and directed by DAVID CRONENBERG
executive producers VICTOR SOLNICKI . PIERRE DAVID
produced by CLAUDE HEROUX
a FILMPLAN INTERNATIONAL production
with the participation of the Canadian Film Development Corporation
Foreign Sales: MICHAEL GOLDMAN – MANSON INTERNATIONAL
9145 Sunset Blvd./ Hollywood. CA90069/ Telex: 691242/ Cable: Manson, Los Angeles/ Phone: (213) 273-8640
IN CANNES: Contact MICHAEL GOLDMAN
Hotel Martinez. suites 518-519-520


FILMPLAN
INTERNATIONAL
ERS
thoughts
can
kill...

pumping out laughter by the gallon!

PRINCIPAL PHOTOGRAPHY STARTS JUNE 9th

tanks full of fun

PIERRE DAVID, VICTOR SOLNICKI, PETER S. DAVIS
and WILLIAM N. PANZER present GAS
screenplay by RICHARD WOLF based on an original story
by RICHARD WOLF and SUSAN SCRANTON
directed by LES ROSE
produced by CLAUDE HEROUX
executive producers VICTOR SOLNICKI and PIERRE DAVID
a FILMPLAN INTERNATIONAL production
with the participation of the Canadian Film Development Corporation

PIERRE DAVID and VICTOR SOLNICKI present

A MAJOR MOTION PICTURE EXPERIENCE

THE PRIZE

screenplay by BRIAN TAGGERT
directed by J. C. LORD
produced by CLAUDE HEROUX
executive producers PIERRE DAVID and VICTOR SOLNICKI
a FILMPLAN INTERNATIONAL production
with the participation of
the Canadian Film Development Corporation

FILMPLAN
INTERNATIONAL

GHT

it will never end

PRINCIPAL
PHOTOGRAPHY
STARTS JULY 28th

They have a ticket
to a world
where anything is possible.

DIPLOMA

IMMUNITY

IN PRE-PRODUCTION

FILMPLAN INTERNATIONAL

ATIC

A ZANY, ROMANTIC, COMEDY CAPER

VICTOR SOLNICKI and PIERRE DAVID present
a HARVEY HART FILM DIPLOMATIC IMMUNITY
screenplay by ZALMAN KING, LYNNE GILER and FIONA LEWIS
directed by HARVEY HART
produced by CLAUDE HEROUX
executive producers VICTOR SOLNICKI and PIERRE DAVID
a FILMPLAN INTERNATIONAL production
with the participation of the Canadian Film Development Corporation

PIERRE DAVID
VICTOR SOLNICKI
CLAUDE HEROUX
proudly announce
A MAJOR
CINEMATIC EVENT

David Cronenberg's

Frank

FILMPLAN INTERNATIONAL

Frankenstein

A contemporary vision of a timeless, chilling tale.

written and directed by DAVID CRONENBERG
adapted from MARY SHELLEY'S classic novel

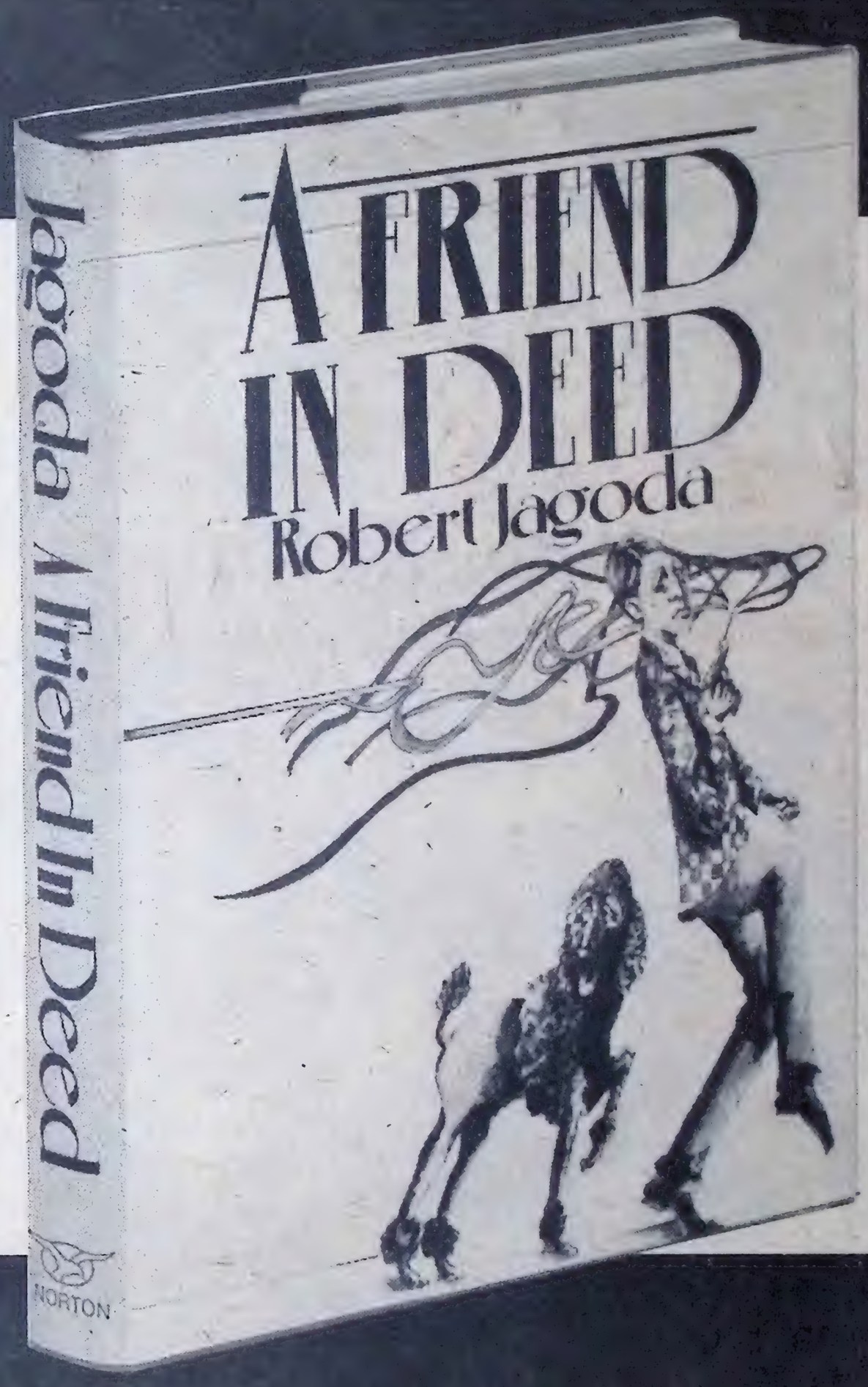
FILMPLAN INTERNATIONAL

In a glitter world of magical dreams
where hopes are shattered
and happiness slips away,
she's climbing to the top.
But, she's alone, hurting...
and running scared.

a PIERRE DAVID and VICTOR SOLNICKI presentation
screenplay by CHARLES DENNIS
produced by CLAUDE HEROUX

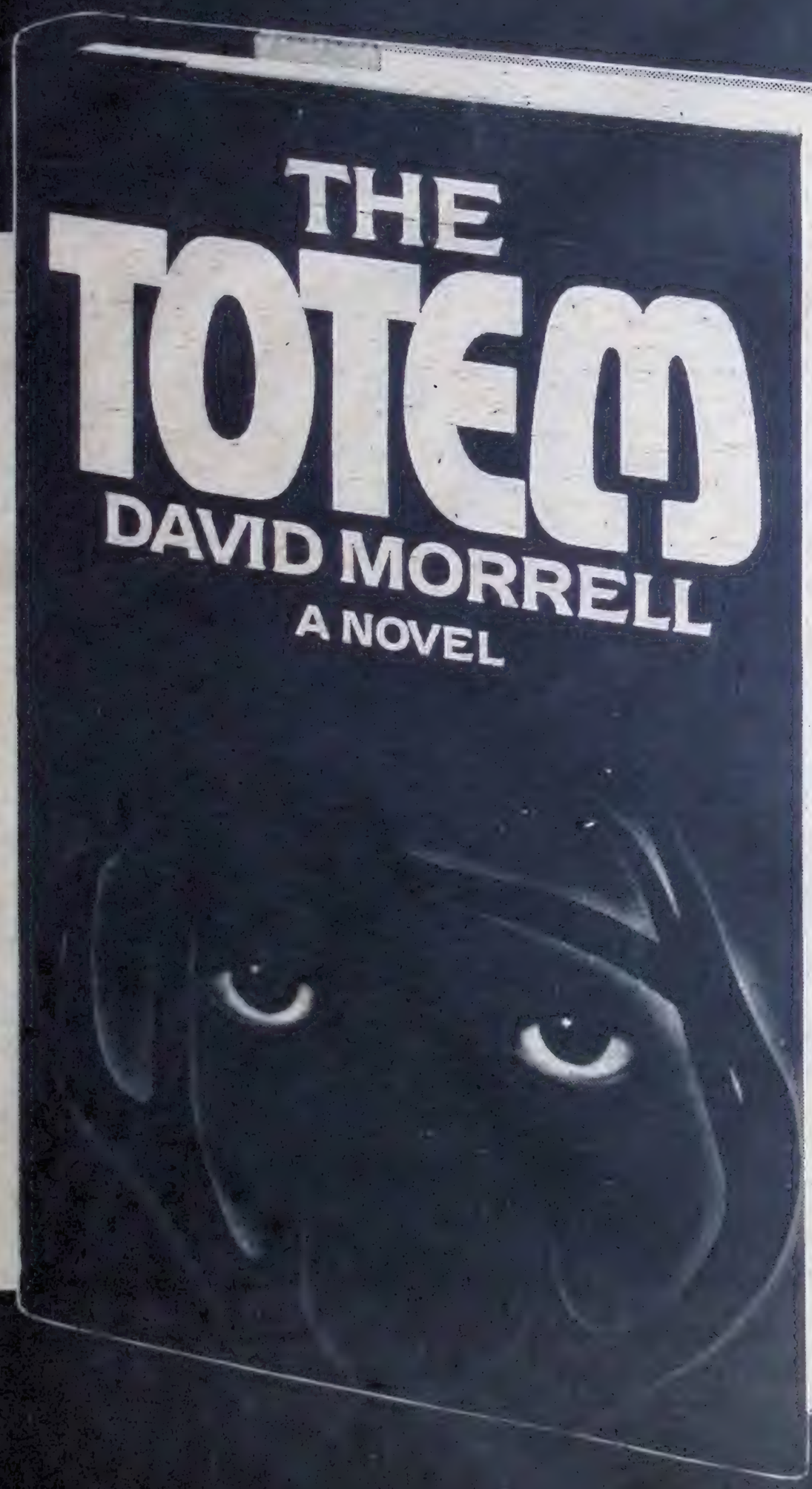
FILMPLAN
IS PROUD TO ANNOUNCE
THE ACQUISITION OF
TWO MAJOR NOVELS

A merry tale
of crime
and passion



screenplay by BRUCE GRAHAM
GLENN KERSHAW

FILMPLAN INTERNATIONAL



A nightmare vision of primal terror

screenplay by DAVID MORRELL

ANDRE DJAOUI
PRODUCTEURS ASSOCIES

GILBERT DE GOLDSCHMIDT
MADELEINE FILMS

Are proud to announce the upcoming production of Martin Gray's phenomenal best-seller

FOR THOSE

A literary experience, translated into 18 LANGUAGES and shared by 30 MILLION READERS

FILMPLAN INTERNATIONAL

PIERRE DAVID, VICTOR SOLNICKI, CLAUDE HEROUX
FILMPLAN INTERNATIONAL INC.

E I LOVED

A remarkable story of one man's extraordinary courage and indomitable spirit.

A France-Canada coproduction

A Strong Canadian Showing At Film Fest

The following is a partial list of people from the private industry who plan to attend the Cannes festival. (Members of the press are not included.) The initials following names stand for: p.-producer, d.-distributor, dir.-director, e.-exhibitor.

ALIX, Stephen, p.
Yacht "Surf Flyer," Porto Canto, Bert 808

ALLEN, Shelley and Janis, p.
Barry Allen Productions

APPEL, Bram and Bluma, p.
Hôtel Carlton

APPEL, Lucienne, pub.
Berger Novek, Century Hotel

ATTIAS, Maurice, d.
Ciné 360, Résidence Miramar

AZZOPARDI, Mario, dir.
"Deadline", c/o Filmaccord, Hôtel Martinez

BEATH, Linda, d.
New Cinema, No. 630, Résidence Gallia Lys

BÉRIAULT, Gilles, d.
Prima Films, Hôtel de Paris

BERNSTEIN, Jack, e.
Famous Players, Hôtel Carlton

BLAYNEY, Richard

BOCKNER, Martin, d.
Saguenay Films, Hôtel Splendid

BOISVERT, Nicole,
CFDC — Cinema Canada, Hôtel Carlton

BOUCHARD-HÉROUX, Justine, p.
International Cinema Corp., Gray d'Albion

BOUCHARD, Michel, dir.
"La bien-aimée," Hôtel de la Poste

BOURBEAU, Jean-Pierre, counsel
Uniprofilm, in Valauris

BRODIE, Jacqueline, Film Festivals Bureau, Cinema Canada, Hôtel Carlton

BURKE, Martyn, dir.
"The Last Chase," Hôtel Martinez

CADIEUX, Paul,
Radio-Québec

CARLE, Gilles, d.
"Fantastica," Hôtel Carlton

CHAPLIN, Charles, d.
International Film Distribution, Hôtel Carlton

CHESLEY, Stephen, pub.
Stephen Chesley Associates, Château de la Tour

CLARK, Richard, dir.
Festival international du film Super-8 du Québec

CLARKSON, Wayne, dir.
Festival of Festivals (Toronto)

COHEN, Ron, p.
Ronald I. Cohen Productions, "Middle Age Crazy," Hôtel Montfleury

COLBERT, Jean, d.
Films Mutuels, Hôtel Le Gonnet et de la Reine

COLLETTE, André,
Bellevue Pathé Laboratories, Hôtel Montfleury

COOPER, Robert, p.
Caroness Productions, "Middle Age Crazy," Hôtel Montfleury

COURNOYER, Armand,
head of distribution, Institut québécois du cinéma

COWAN, Ed,
L.A.M.B. Network

DALE, Jennifer, actress
"Suzanne" and "Your Ticket Is No Longer Valid"

DANIS, Aimée, p.
Les Productions du Verseau ("Fantastica"), Hôtel Carlton

DAVID, Pierre, p./d.
Filmplan International, "Dirty Tricks," "Hog Wild," "Scanners," Les Films Mutuels, Hôtel Le Gonnet et de la Reine

DESLAURIERS, Claire
Institut québécois du cinéma

DESTOUNIS, George, e.
President Famous Players Corp., Hôtel Carlton

DICK, Jacques
CFDC-Cinema Canada, Hôtel Carlton

DONOVAN, Paul, p.
"South Pacific 1942"

DRABINSKY, Garth, p.
"The Changeling," d. Pan Canadian; e. Cineplex, Hôtel Montfleury

DUNTON, Darcy,
Cinema Canada, Hôtel Carlton

EMPRY, Gino, pub.

FARRE, Didier, d.
L.N. Films

FINE, Daniel, p.
High Point Productions, "Highpoint," Hôtel Martinez

FLEURY, André,
Sonolab and Télé-Métropole, Hôtel Montfleury

FORTIER, Jean
General Director, Institut québécois du cinéma

FOURNIER, Guy, p.
"Fantastica"; President, Institut québécois du cinéma, Hôtel Carlton

FOX, Beryl, p.
"Surfacing," Résidence Gallia Lys

FREEMAN, Ricky, e.
Cinema V

FRITTAION, Julia, pub.
March Film, "Out of the Blue"

FUREY, Lewis, actor-composer
"Fantastica," Hôtel Carlton

GOUSSE, Mireille
CFDC-Cinema Canada, Miramar

GREAN, Wendy, p.
R.S.L. Films, Gray D'Albion

GREENBERG, Harold, p.
Astral Bellevue Pathé, "Crunch," "Death Ship," "Mary and Joseph," "Tulips," "Terror Train," Hôtel Martinez

HERTZOG, Larry, p.
Cinema One, "Final Assignment"

HIRSH, Michael, p.
Nelvana

HOFFERT, Paul and Brenda
composer, "Circle of Two," Château de la Tour, No. 10, Avenue Font, De Veyre, Tél. 47.34.64

INY, Lana, pub.
R.L.S. Films, Gray D'Albion

JOHNSON, Patricia
Ronald I. Cohen Productions, Hôtel Montfleury

JOUVENAT, Gary, p.
March Films, "Out of the Blue," Hôtel de Grande-Bretagne

KAHNERT, Paul, p.
Nice

KATZ, John
Festival of Festivals (Toronto), d. Beacon Films

KEAST, Ron
OECA, Hôtel Majestic

KEED, David
v.p. Filmcorp Entertainment Finances Inc.

KEMENY, John, p.
International Cinema Corp., Gray D'Albion

KINNEY, Lynne, agent
GKO

KLINE, Carol
Filmcorp Entertainment Finances Inc.

KRAMREITHER, Tony, p.
"Mondo Strip," Hôtel Carlton

LACROIX, Léo
OECA, Sophitel Méditerranée

LAJEUNESSE, Daniel
Radio-Québec

LANCTÔT, Micheline, dir.
"L'homme à tout faire," Hôtel Century

LANTOS, Robert, p.
R.S.L. Films, "Suzanne" and "Your Ticket Is No Longer Valid," yacht "Surf Flyer," Porto Canto, Bert 808

LAPOINTE, Dianne, d.
J.A. Lapointe Films, Hôtel Le Florian

LAURE, Carole, actress
"Fantastica," Hôtel Carlton

LAVIGNE, Denise
OECA, Hôtel Savoy

LEFEBVRE, Jean, director
Film Festivals Bureau, Cinema Canada, Hôtel Carlton

LÉGER, Claude, p.
Les Productions Claude Léger, "The Lucky Star," Hôtel Montfleury

LEITERMAN, Douglas
Motion Picture Guarantors, Hobel Leiterman Productions, Résidence Gallia Lys

LEITERMAN, Lachian, counsel
Motion Picture Guarantors, Gallia

LEONE, Rita, d.
Cinépix, Palais Miramar

LESS, Henry, p.
"Deadline," Hôtel Martinez

LINK, André, p.
Dal Productions, "Scoring," "The Clean-Up Squad,"; d. and world sales Cinépix, Palais Miramar

LOEWY, Victor, d.
Vivafilms, Résidence Gray D'Albion

LOSIQUE, Serge, dir.
World Film Festival of Montreal

MACDONALD, Alec, p.
"Mr. Patman," Hôtel Carlton

MACEROLA, François
deputy commissioner, National Film Board of Canada.

MALLEN, Bruce, p.
Film Corp. Entertainment Finance, "The First Hello", Hôtel Martinez

MALO, René, p.
Corporation Image M&M, "L'homme à tout faire"; d. Les Films René Malo, Hôtel Le Gonnet et de la Reine

MARSHALL, William, p.
Film Consortium of Canada, "Circle of Two," "Mr. Patman," Hôtel Carlton

MARTEL, Jean-Pierre, d.
Uniprofilm, in Valauris

McCABE, Michael
CFDC, Hôtel Carlton

MÉNARD, Robert, p.
Les Productions Vidéofilms, Hôtel Le Gonnet et de la Reine

MENDELUK, George, d.
"Kidnapping of the President," Sefel Productions

MURPHY, Jack, p.
"Pinball Summer"; d. Criterion Films, Réserve Miramar

NEWMAN, Sydney, script consultant
CFDC, Hôtel Carlton

NOVEK, David, pub.
Berger Novek and consultant CFDC-Cinema Canada, Hôtel Carlton

OSCARS, Michael, agent
GKO

PAPALIA, Adolfo, d.
Telemonde, Hôtel Montfleury

PARADIS, Marcel, d.
Les Films Mutuels, Hôtel Le Gonnet et de la Reine

PELLETIER, Andrée, actress
"L'homme à tout faire," Hôtel Century

PÉPIN, André, d.
Art Films, Gallia Bella 346

PERLMUTTER, David & Renée, p.
Quadrant, "Double Negative," and "Nothing Personal," Hôtel Carlton

PILON, Larry, counsel
Famous Players Corp. Hôtel Carlton

RAMSAY, Robert, pub.
Stephenson, Ramsay, O'Donnell, Hôtel Montfleury

RENÉ, Pierre, d.e.
France Films, Hôtel Le Gonnet et de la Reine

ROSENBERG, Ken
CFDC-Cinema Canada, Hôtel Carlton

ROTH, Stephen, p.
R.S.L. Films, "Suzanne," and "Your Ticket Is No Longer Valid," yacht "Surf Flyer," Porto Canto Bert 808

ROTHMAN, Clifton, pub.
Stephen Chesley and Associates, Château de la Tour

ROUILLARD, Maryse, d.
Film Option International, Résidence Gallia

ROY, Glenda, pub.
Surfacing Film Productions

ROY, Michel, world sales
Filmaccord, Hôtel Martinez, Salon 41 de l'Orangeraie

SAINT-GERMAIN, Marc, d.
Arts Films, Gallia Bella 346

SHAPIRO, Linda, pub.
Berger Novek, Hôtel Century

SHEFFER, Andra, exec. dir.
Academy of Canadian Cinema

SPENCER, Michael
Cannes Jury, p. Lamy/Spencer, Hôtel Majestic

STEPHENSON, Helga
Film Consortium of Canada, Hôtel Carlton

STEVENSON, M.M., d.
Astral Films, Hôtel Montfleury

TADROS, Jean-Pierre et Connie
CineMag, Hôtel Montfleury

TAYLOR, Frank, d.
Frank Taylor Films

THIBEAULT, Pierre, acting director
CFDC, Hôtel Carlton

TOPALOVICH, Maria, pub.
Academy of Canadian Cinema

TOWERS, Harry Alan, p.
"Jack London's Klondike Fever," La Palma Hôtel

TREMBLAY, Megguy, d.
J.A. Lapointe Films

VAN der KOLK, Henk, p.
"Circle of Two," Hôtel Carlton

VENNAT, Michel, chairman
CFDC, Hôtel Carlton

WEBBER, John
Canadian Film Institute

WEINSWEIG, Daniel, d.
Danton Films, Hôtel Montfleury

WENER, Marven, d.
Cinepix, Miramar

ZAHORCHAK, Michel, e.
president, Canadian-Odeon Theatres, Hôtel Montfleury

The Cinema Canada office, room 116 at the Hotel Carlton, prints and distributes an up-dated list of Canadians in Cannes daily. To be included, Canadians arriving at the festival are asked to register with Cinema Canada.

Producers Bring New Projects & Finished

As most producers have contracted world sales to specialized agents, the Canadian contingent will be at the Festival in force to scout new deals and give back-up support to completed features. A breakdown of those from the private sector to attend follows :

Many will use the festival to announce new projects, the largest of which will probably be Filmplan International's slate. President **Pierre David** comes to Cannes to launch a series of eight pictures (see p. 1). He will also have in hand the first three features completed by Filmplan : Hog Wild, Dirty Tricks and Scanners. Meanwhile, his distribution company will be well represented. Film Mutuel president **Jean Colbert**, who launched Cordélia and Les bons débarras so successfully in Montreal this year, will be seconded by **Marcel Paradis**.

Taking things easy on a yacht docked at Porto Canto are R.S.L. producers **Robert Lantos** and **Stephen Roth**. Features Suzanne and Your Ticket Is No Longer Valid will be handled by Carolco, but R.S.L. associate producer **Wendy Grean** and publicist **Lana Iny** will also be on hand to second the effort. Producer, writer **Stephen Alix** reports that he too will be on board. Star of both films, Jennifer Dale, is expected to show for a few days.

Robert Cooper and **Ronald Cohen**, producers of Middle Age Crazy, will both be at the Montfleury. Now operating separate production houses, Cohen brings along creative director **Patricia Johnson** and financial advisor **Bram Appel**, executive producer of Surfacing. Cohen has recently announced the structuring of three companies : Ronald I. Cohen Productions, Filmbank Development Co. and Filmfund Financing. He also serves as president of the Academy of Canadian Cinema.

The Film Consortium of Canada team will hold court as usual on the Carlton Terrace. Producers **William Marshall** and **Henk Van der Kolk** come with Circle of Two and Mr. Patman and will be talking new projects. Producer **Alec Macdonald** will also be along. Marshall has stepped down as chairman of Toronto's Festival of Festivals, but its director, **Wayne Clarkson**, will be present, as will documentary programmer and distributor **John Katz**, from Beacon Films.

Marking a new partnership between what was known as Caneuram, and Télémétropole, producers **Claude Léger** and **André Fleury** will bring their first co-production The Lucky Star. Léger is expected to announce a restructuring of his company. Last year, Léger also completed It Rained all Night the Day I Left and Girls (by Just Jaeckin) and is in production with an animated feature, Gandahar. Fleury will also be representing Sonolab, of which he is president.

David Perlmutter, president of the Canadian Association of Motion Picture Producers and of Quadrant, will be present, accompanied by wife **Renée**. She makes her début as producer next fall with Love. Meanwhile, Quadrant's projects include How the West was Shrunk (David Steinberg), Misdeal and Mum, the Wolfman and Me.. Features completed this year included Nothing Personal, now in release, and Double Negative.

Bruce Mallen, who made his début as producer this year with The First Hello, will come to Cannes, accompanied by others from Filmcorp Entertainment Finances Inc.: v.p. **David Keed** and **Carol Kline**. From the West Coast comes the producer of Out of the Blue, **Gary Jouvenat** of March Films, along with **Julia Frittaion** who handles the publicity.

The agents and p.r. people are attending the festival in increasing numbers. Berger Novek, headed by **David Novek** who is responsible for the Cinema Canada offices this year, will also be represented by **Linda Shapiro**. **Stephen Chesley** and **Clifton Rothman** from Stephen Chesley Associates will be at the fest for the first time. From GKO come agents **Michael Oscars**, and **Lynne Kinney**. **Gino Empry**, p.r., will also be on hand. **Robert Ramsay**, whose company Stephenson, Ramsay, O'Donnell produced the CFDC promotional brochure, will be present.

From the East Coast comes **Paul Donovan**, producer of South Pacific 1942 which was shot earlier this year in Halifax.

Harold Greenberg, as usual, heads the Astral Bellevue Pathé contingent. This year for the first time it includes **André Collette** who heads up the Montreal lab, Bellevue Pathé, as well as **M.M. Stevenson**, president of the distribution branch, Astral Films. ABP has completed five films last year : Crunch, Death Ship, Mary and Joseph, Tulips, and Terror Train and is ready to go with Roger Vadim's French Kiss.

Guy Fournier, producer, and **Gilles Carle**, director, will be on hand to host the gala opening of Fantastica and the traditional party. Fournier also serves as president of the Institut québécois du cinéma and will be accompanied by his wife, **Aimée Danis**, president of Les Productions du Verseau. Stars **Carole Laure** and **Lewis Furey** should be at centre spotlight.

Canada's two major chains will be represented. Famous Players president **George Destounis** and right hand man **Jack Bernstein** will be accompanied by legal counsel **Larry Pilon**. From Canadian-Odeon comes president **Michael Zahorchak**. This will be his first time at the festival and Adolfo Papalia of Best Theatre Supplies and distribution firm Telemonde will serve as guide.

→

by George

Distributors From Montreal In Force To Bid

Coming with Canada's largest single project are the producers from International Cinema Corporation, **John Kemeny, Denis Héroux** and **Justine Bouchard-Héroux**. Having finalized the $20 million Bethune project, slated for filming in China next year, I.C.C. is putting the finishing touches on the Louis Malle co-production Atlantic City, U.S.A. This year may also see the filming of the Plouffe project, slated as a TV series and a feature film.

Garth Drabinsky, producer, distributor and exhibitor and Toronto's most visible entertainment lawyer, will represent Pan Canadian Distributors and the Theatre Complex Cineplex, filling as best he can Nat Taylor's shoes. Riding high on the successful release of The Changeling, and having completed principal photography on Tribute, Drabinsky will deal from strength.

With Surfacing by Claude Jutra ready, producer **Beryl Fox** will be on hand to oversee the promotions to be handled by **Glenda Roy**. Her better half **Douglas Leiterman**, president of Motion Picture Guarantors and of the production house Hobel-Leiterman, will also be present, as will Motion Picture Guarantors legal counsel **Lachian Leiterman**.

Cinepix vice-president **André Link** heads a delegation including **Marven Wener, Rita Leone** and **Warner Wolfe**. They are handling world sales for Scoring, The Clean-Up Squad, Les bons débarras and L'affaire Coffin. Link served as producer for the first two films.

Other producers on hand will be **Daniel Fine** who made Highpoint by Peter Carter, **Larry Hertzog** who produced Final Assignment by Paul Almond, and **Henry Less** who made Deadline. Less will be accompanied by the film's director, **Mario Azzopardi. Harry Alan Towers**, whose Jack London's Klondike Fever is presently in release, comes with new projects to finalize. And **Tony Kramreither**, whose Mondo Nude was one of the financial successes of the festival last year, hopes to repeat his coup. The film can under his arm is marked Mondo Strip. Meanwhile, **Michael Hirsch** will lend a bit of animation as he represents Nelvana, now producing the feature length film Drats.

Jack Murphy, president of the 16mm distribution house Criterion, changed hats this year and will assist as the producer of Pinball Summer. Running a Pinball competition (with a cash prize) on the beach to attract buyers, Murphy will also be representing his new film, Funny Movie, Eh?

René Malo comes, both as a distributor and as the producer of the film in the director's Fortnight, L'homme à tout faire. Director, writer **Micheline Lanctôt** will also be present, as will actress **Andrée Pelletier**. Other directors to attend include **Michel Bouchard** whose short film, La bien-aimée, will compete; **Martyn Burke** who made The Last Chase; and **George Mendeluk**, director of Kidnapping of the President.

Distributors will be on hand to bid on films. From Toronto comes **Martin Bockner** of Saguenay, **Charles Chaplin** of IFD, **Linda Beath** of New World, and **Daniel Weinzweig** of Danton. By far the larger contingent of distributors comes from Montreal: **Victor Loewy** of Vivafilm, **André Pépin** from Art Film, **Didier Farré** of L.N. Films, **Pierre René**, both distrib and exhibitor at France Films, **Maurice Attias** of Ciné 360, **Gilles Bériault** of Prima Films, **Jean-Pierre Martel** and **Jean-Pierre Bourbeau** of Uniprofilm, and **Dianne Lapointe** of J.A. Lapointe Films.

Publicity material about Canadian films is available at the Cinema Canada offices, room 116 in the Hotel Carlton. The Film Festivals office has prepared flyers on all films made since the Cannes festival last year, listing credits and containing a brief synopsis in French and English.

Meet the publicists in...

cinema canada

Read about their work, woes, successes!
Hear what they think about the feature industry today.
...In the April issue of Cinema Canada

Name _____
Address _____
City _____
Postal Code _____

1 year (10 issues). Individuals $10.
Companies and institutions $15.

☐ Payment enclosed
☐ Bill me. Purchase order No. _____
☐ Bill my Visa account No. _____
Expiry date _____
Signature _____

OUT OF THE BLUE
"This is Gorgeous.
Does anybody out there read me ?"
LINDA MANZ DENNIS HOPPER
SHARON FARRELL and RAYMOND BURR
with DON GORDON as Charlie
A DENNIS HOPPER FILM
A GARY JULES JOUVENAT PRODUCTION
OUT OF THE BLUE
Screenplay by LEONARD YAKIR and BRENDA NIELSON Directed by DENNIS HOPPER
Executive Producer PAUL LEWIS Produced by LEONARD YAKIR and GARY JULES JOUVENAT
Original Music composed by TOM LAVIN
Theme Song: "HEY, HEY, MY, MY (OUT OF THE BLUE)" by NEIL YOUNG
CREDITS NOT CONTRACTUAL
In Cannes contact Michel Roy, Filmaccord,
Salon de l'Orangeraie, Hôtel Martinez

JACK F. MURPHY AND FRED FOX
in conjunction with
ANDREW ALEXANDER
producer of
SECOND CITY "COMEDY CABARET"
wish to announce their next
film production titled . . .

"FUNNY MOVIE EH?"

WRITTEN BY:

SEAN KELLY
FORMER EDITOR OF
NATIONAL LAMPOON

TONY HENDRA
FORMER EDITOR OF
NATIONAL LAMPOON

TED MANN
EDITOR OF
NATIONAL LAMPOON

A PRODUCTION OF MURPHY-FOX PRODUCTIONS INC.
ALEXANDER-STUART PRODUCTIONS LTD.
PRODUCED BY: JACK F. MURPHY / FRED FOX
AND ANDREW ALEXANDER.

Murphy-Fox Productions Inc., 5800 Monkland Ave.,
Montreal, Canada. (514) 487-1400

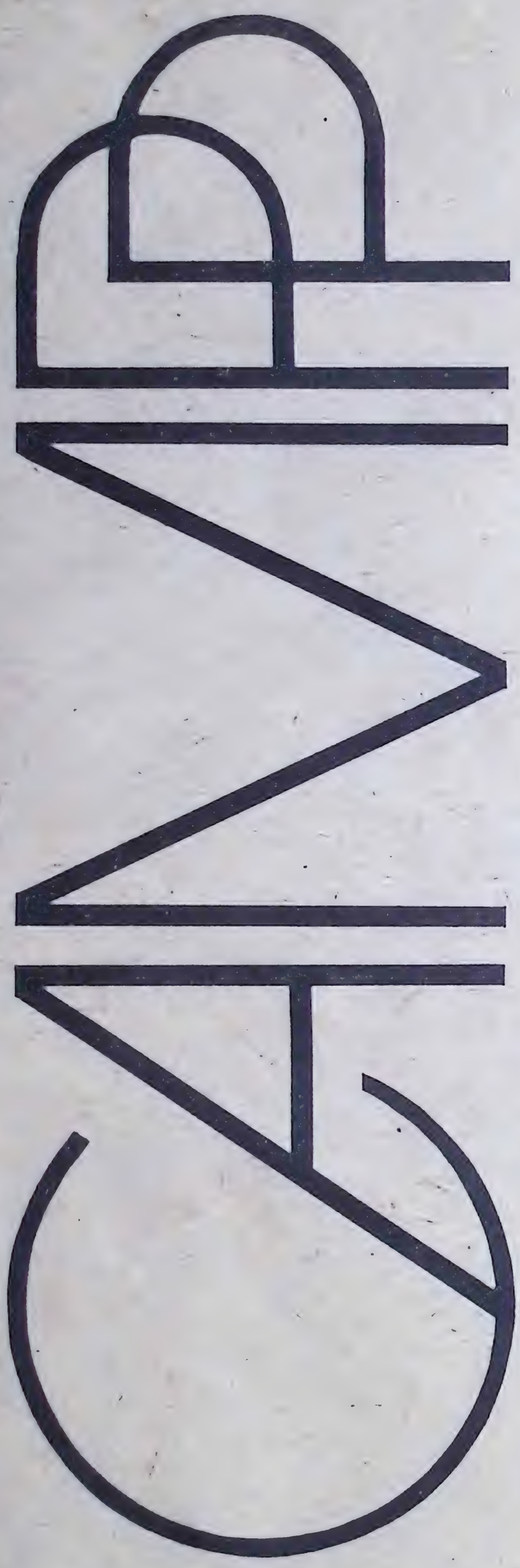
IN CANNES: Jack F. Murphy, Reserve Miramar.

Sales Track Records: TV and Theatrical 1979

Title	Canadian Distributor	U.S. Distributor	T.V. Sales	World Sales	Comments
L'AFFAIRE COFFIN p.c. Les Productions Vidéofilms p. Robert Ménard d. Jean-Claude Labrecque	Les Films Mutuels		CBC-Toronto CBC-Montréal	Cinépix	Full length film to Cannes
ANATOMY OF A HORROR p.c. Henry Less and Assoc. p. Henry Less d. Mario Azzopardi				Michel Roy Filmaccord	Product reel going to Cannes
L'ARRACHE-COEUR p.c. Les Productions Vidéofilms d. Mireille Dansereau	Cholakian Films, Sept. 79, Montreal		Radio-Canada	J.A. Lapointe Films Inc.	
ATLANTIC CITY, USA p.c. International Cinema Corp. p. Denis Héroux, Gabriel Boustany d. Louis Malle				I.C.M.	
AUTUMN BORN p.c. North American Pictures p. Lloyd Simandl d. Lloyd Simandl					
BAD COMPANY p.c. Faster Film Production p. Paul Eichgrun, Peter Wronski, Steve Klys d. Peter Wronski	International Film Dist.			International Film Dist.	
BABE! p.c. Rafal Productions Inc. p. Arthur Voronka d. Rafal Zielinski				Carolco	
BEAR ISLAND p.c. Selkirk Films Ltd. (Toronto) and Bear Island Films U.K. Ltd. p. Peter Snell d. Don Sharp				Foreign distribution rights held by Columbia Pictures International: released in England, South Africa,	France, Italy, Australia, Japan, Finland, Norway, Sweden, Denmark and parts of South America.
LES BONS DEBARRAS p.c. Les Productions Prisma Inc. p. Claude Godbout, Marcia Couëlle d. Francis Mankiewicz	Films Mutuels (French) Feb. 29/80	Cinar Films Inc.	Radio-Québec	Cinépix	Wagner - Hallig handles sales for German-speaking territories; full length film to Cannes
THE CHANGELING (1978) p.c. Chessman Park Productions Ltd. p. Joel Michaels, Garth Drabinsky d. Peter Medak	Pan Canadian, March 1980	A.F.D. March 1980		Carolco	
CINOFRENIC (1978) p.c. Asonis Film Production Co. p. John MacDonald, Gustav Morhart d. Joseph Sutherland				Werner Neubauer, Cosmo Media Films	
CIRCLE OF TWO p.c. Film Consortium of Canada in association with Jerome Simon & Milton Zysman Productions. p. Henk Van der Kolk d. Jules Dassin				I.C.M.	Full length film going to Cannes.
CLAIR DE LUNE p.c. ACPAV/Films André Forcier p. Bernard Lalonde d. André Forcier					
THE CLEAN-UP SQUAD p.c. Dal Productions/Rose Film p. André Link, Marie-Josée Raymond d. Claude Fournier	Cinépix			Cinépix	Full length film to Cannes
CONTREJOUR p.c. Les Productions Pierre Lamy p. Pierre Lamy d. Jean-Guy Noël					
CORDELIA p.c. NFB p. Jean-Marc Garand d. Jean Beaudin	Les Films Mutuels, Feb. 1980, Montreal (French); New-World Mutual (English).		Radio-Canada		

Sales Track Records: TV and Theatrical / 2

Title	Canadian Distributor	U.S. Distributor	T.V. Sales	World Sales	Comments
CRIES IN THE NIGHT p.c. Incident at Northampton Productions p. William Fruet d. William Fruet				Robert Little, The Original Film Co.	Full length film going Cannes
CRUNCH p.c. Crunch Productions Ltd. p. Jim Hanley d. Mark Warren	Astral Film Distributors		H.B.O.	I.C.A.	
DEATH SHIP p.c. Bloodstar Films (ABP) Ltd.-Montreal – Bloodstar Productions Ltd.-London p. Derek Gibson, Harold Greenberg d. Alvin Rakoff	Astral Film Distributors; April 1980, Edmonton-Calgary	Avco Embassy	H.B.O.	Mark Damon, P.S.O.	
DIRTY TRICKS p.c. Filmplan International p. Claude Héroux d. Alvin Rakoff	New World Mutual	Avco Embassy		Arnold Kopelson, Inter-Ocean Films	
DOUBLE NEGATIVE p.c. Quadrant Films p. Jerome Simon d. George Bloomfield				David Perlmutter, Compass Sales	Full length film, plus tapes going to Cannes
FANTASTICA p.c. Les Productions du Verseau p. Guy Fournier, Charlyne Ascaso d. Gilles Carle	Films Mutuels			I.C.M.	In competition at Cannes
FINAL ASSIGNMENT p.c. Cinema One Productions p. Larry Hertzog d. Paul Almond			H.B.O.	Arnold Kopelson, Inter-Ocean Films	
THE FIRST HELLO p.c. B.M. Film Corp. p. Bruce Mallen d. Harvey Hart					
FISH HAWK p.c. The Fish Hawk Company Ltd. p. Jon Slan d. Donald Shebib		Avco Embassy, Jan. 1980	CBS, Viacom		
HEAD ON p.c. Michael Grant Productions Ltd. p. Michael Grant, Alan Simmonds d. Michael Grant					
HIGHPOINT p.c. Highpoint Production p. Daniel Fine d. Peter Carter				David Raphel, I.C.M.	Product reel to Cannes
HOG WILD p.c. Filmplan International p. Claude Héroux d. Les Rose	New World Mutual	Avco Embassy		Manson International	
L'HOMME A TOUT FAIRE p.c. Corporation Image M&M p. René Malo d. Micheline Lanctôt	Les Films René Malo, March 1980, Montreal			René Malo	In Directors Fortnight at Cannes
THE HOUNDS OF NOTRE-DAME p.c. Père Films p. Fil Fraser d. Zale Dalen				Milton Salzburg Enterprises	Product reel at Cannes
THE INTRUDER p.c. Hazelton Motion Pictures Production p. David Eustace, Nancy Stewart d. David Eustace					
KIDNAPPING OF THE PRESIDENT p.c. Presidential Production Ltd. p. George Mendeluk, John Ryan d. George Mendeluk				Carolco	Product reel going to Cannes



ATLANTIC CITY, U.S.A.
BEAR ISLAND
CHRISTMAS CAROL
CIRCLE OF TWO
CRIES IN THE NIGHT
CRUNCH
DEATH SHIP
DIRTY TRICKS
FINAL ASSIGNMENT
THE FIRST HELLO
HIGH POINT
HOG WILD
THE KIDNAPPING OF THE PRESIDENT
KLONDIKE FEVER
THE LAST CHASE
MIDDLE AGE CRAZY
MIDNIGHT MATINEE
NEVER TRUST AN HONEST THIEF
NOTHING PERSONAL
OFF YOUR ROCKER
PHOBIA
PINBALL SUMMER
PROPER CHANNELS
SCANNERS
THE SILENCE OF THE NORTH
THE SQUAD
SURFACING
SUZANNE
TULIPS
YOUR TICKET IS NO LONGER VALID

FEATURE FILMS PRODUCED BY OUR MEMBERS AND SOON TO BE RELEASED

Canadian Association of Motion Picture Producers 950 Yonge Street, Suite 1000, Toronto, Canada M4W 2J4 (416) 964-6661

Sales Track Records: TV and Theatrical / 3

Title	Canadian Distributor	U.S. Distributor	T.V. Sales	World Sales	Comments
KLONDIKE FEVER p.c. Harry Alan Towers & C.F.I. Investments Inc. Production p. Gilbert W. Taylor d. Peter Carter	International Film Dist; April 1980, Toronto	World Entertainment Corp., April 1980		Paul Kijzer (L.A.)	
THE LAST CHASE p.c. Argosy Films Inc. p.d. Martyn Burke				Carolco	Product reel going to Cannes
THE LUCKY STAR p.c. Caneuram Films Inc. p. Claude Léger d. Max Fischer				I.C.M.	Product reel going to Cannes
MARY AND JOSEPH p.c. Astral Bellevue Pathé p. Gene Korman, Harold Greenberg d. Eric Till	Astral Television Films Ltd.; Dec. 1979	Lorimar	C.T.V. (Canada), N.B.C. (US)	Lorimar	
MEAT THE CLEAVER p.c. J.L.S. Prod./Nimkeeg Prod. p.d. Joe Sutherland					
MIDDLE AGE CRAZY (1979) p.c. Caroness Film Prod. Inc. p. Robert Cooper and Ronald Cohen d. John Trent	20th Century-Fox	20th Century-Fox		Mark Damon, P.S.O.	Release in Rome via Italia Film Int., full length film going to Cannes
MONDO STRIP p.c. Manesco Films Ltd. p. Anthony Kay d. Anthony Kay				Anthony Kay	Full length film going to Cannes
NEVER TRUST AN HONEST THIEF p.c. Westfront Production p. Zale Magder, Doug McDonald d. George McGowan					
MR. PATMAN p.c. Film Consortium of Canada p. Bill Marshall, Henk Van der Kolk d. John Guillermin				I.C.M.	Full length film going to Cannes
NOTHING PERSONAL p.c. Purple Heart Film Corp./Quadrant Films p. Robert Kaufman, David Main d. George Bloomfield	Ambassador Film Dist.	American International Pictures			
OFF YOUR ROCKER p.c. Hal Roach Productions p. Earl Glick, Norman Glick d. Morley Markson					
OUT OF THE BLUE p.c. March Films p. Gary Jouvenat d. Dennis Hopper				Filmaccord	
PARALLELS d. Mark Schoenberg					
PHOBIA p.c. Borough Park Productions p. Zale Magder d. John Huston	Paramount	Paramount		P.S.O.	Product reel going to Cannes
PINBALL SUMMER p.c. Criterion Film Productions p. Jack Murphy d. George Mihalka				Robert Little, Original Film Co.	

CineMag every two weeks, to bring you the news

CINE 360

The youngest and most dynamic film distribution company IN CANADA.
Some of the most successful and respected producers have entrusted us with their films, because they know the marketing job we do and the results we obtain at the box-office.
ASK Anatole Dauman, Alexandre Mnouchkine, Claude Lelouch...

In Cannes, contact
Maurice Attias
Résidence Miramar
May 10-24

Oscar du Meilleur Film Etranger
Palme d'Or – Festival de Cannes
Oscar Winner Best Foreign Film
Grand Prix - Cannes Film Festival

le Tambour

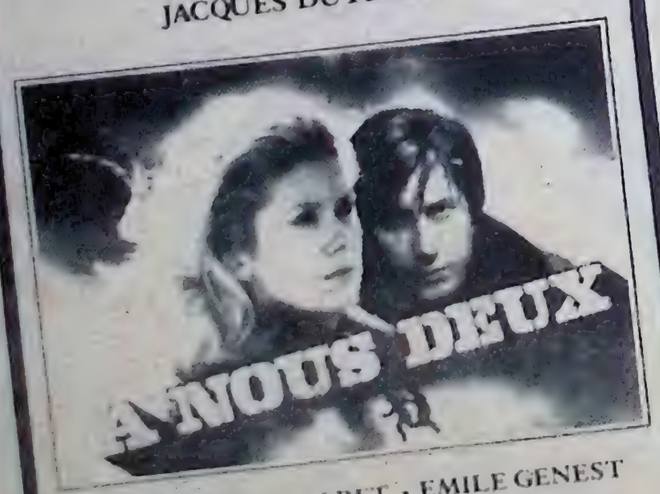
un film de Volker Schlöndorff d'après le roman de Günter Grass

(the Tin Drum)

UN HOMME ET UNE FEMME... 13 ANS APRÈS !

filmé par CLAUDE LELOUCH

CATHERINE DENEUVE
JACQUES DUTRONC



avec JACQUES VILLERET • EMILE GENEST
musique de FRANCIS LAI
chantée par FABIENNE THIBEAULT

ANNIE GIRARDOT ● PHILIPPE NOIRET

DES CASCADES DE RIRE
avec LA plus drôle des inspecteurs de police !

ON A VOLÉ LA CUISSE DE JUPITER

PHILIPPE de BROCA — MICHEL AUDIARD
FRANCIS PERRIN
CATHERINE ALRIC

"Si je n'éprouvais pas une certaine pudeur des mots, je crierais au génie !"

écrit et mis en scène par
ARIANE MNOUCHKINE

360 Place Royale, Montréal (Québec), Canada H2Y 2V1 Tél.: (514) 284-9356 Télex: 055-61737

Sales Track Records: TV and Theatrical / 4

Title	Canadian Distributor	U.S. Distributor	T.V. Sales	World Sales	Comments
PROM NIGHT p.c. Simcom Productions/Peter Simpson, Paul Lynch Production p. Peter Simpson d. Paul Lynch					
PROPER CHANNELS p.c. Paragon Motion Pictures/ Proper Channels Inc. p. Alfred Pariser d. Eric Till					
SCANNERS p.c. Filmplan International p. Claude Héroux d. David Cronenberg	New World Mutual	Avco Embassy		Manson International	
SCORING p.c. Dal Productions Ltd. p. John Dunning, André Link d. Larry Kent	Cinépix (French version: Gabrielle; Montreal, March 1980			Cinépix	Full length film to Cannes
SEARCH AND DESTROY (1978) p.c. Barry Enright and R. Ben Efrain Presentation p. James Margellos d. Bill Fruet	Danton; Georgetown, Ont., April 1980	Best Films		Best Films	
SILENCE OF THE NORTH p.c. Universal Productions Canada Inc. p. Bob Baylis d. Allan King	Universal Films	Universal Films	Universal/MCA	Universal	
SOMETHING'S ROTTEN (1978) p.c. Hazelton Motion Pictures Inc. p. David Eustace d. Harvey Frost	Dabara Film Dist., 1979, Toronto.		C.T.V.	International Film Dist.	
SOUTH PACIFIC (1942) p.c. Surfacing Film Productions Ltd. p. Michael Donovan d. Paul Donovan					
STONE COLD DEAD (1978) p.c. Ko-Zak Productions Inc. p. John Ryan, George Mendeluk d. George Mendeluk	Astral Films	Dimension Pictures		Carolco	
SUMMER'S CHILDREN (1978) p.c. A Ha-Ha Productions Ltd. Haig-King Film Arts Ltd. Productions p. Don Haig d. Julius Kohanyi	New Cinema; 1980, Edmonton.				
SURFACING p.c. Surfacing Films Production p. Beryl Fox d. Claude Jutra	Astral Films			I.C.M.	Glenda Roy will be handling publicity at Cannes.

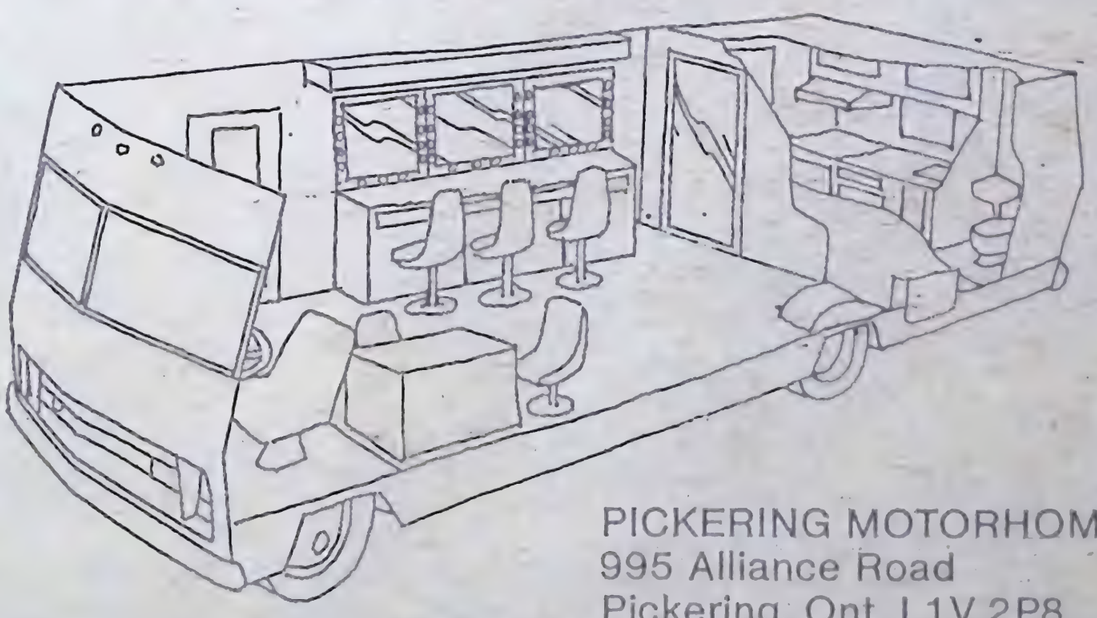
WINNEBAGO

COMMERCIAL UNITS AND MOTORHOMES

We will design and build a mobile unit to your specifications

Jot down your requirements and call us today
416-839-0203
Toronto 282-7779

*Rentals *Leasing *Sales *Service



PICKERING MOTORHOMES
995 Alliance Road
Pickering, Ont. L1V 2P8

Breaking to TV

TORONTO — Less than a month after its unsuccessful bid for a best picture Oscar, Breaking Away will be seen on the television screens of millions of North American viewers.

CBC-TV and the NBC web south of the border will air the critically-acclaimed film about post-high school teenagers May 5. Pic is now playing at theatres in Canada and the U.S., buoyed by its Oscar nod for best screenplay. Fox is distributing.

ABC-TV, which just lost its foothold as the ratings leader to CBS, plans a weekly series based on the film. It's set to go next fall, which perhaps explains NBC's eagerness to play the film.

ACLF FILMS

presents

The Triple Winner Of
The 1980 ACTRA Awards

DRYING UP THE STREETS

A Robin Spry Film

Best Film of the Year
Best Actor : Don Francks
Best Actress : Sarah Torgov

At Cannes :
Michel Roy, David Raphel
I.C.M., Hôtel Martinez
Salon de l'Orangeraie

In Los Angeles:
David Raphel
I.C.M.
8899 Beverly Blvd.
Los Angeles, CA, USA
Tel : (213) 550-4452

In Montreal :
Michel Roy
ACLF
1110 Sherbrooke St. West
Montreal, Canada
Tel : (514) 849-3624

ORGANIZATIONAL NEWS

ACFC
Association of Canadian Film Craftspeople
(416) 368-0978

TORONTO — The Ontario Arts Council (OAC) has awarded up to $3,000 to the Association of Canadian Film Craftspeople (ACFC) for the union's Wardrobe Seminars.

ACFC's Julie Ganton and Gaye Gardiner conceived and managed the program.

CFEC
Canadian Film Editors Guild
(416) 485-3222

The guild has sent the following letter to the Canadian Association of Motion Picture Producers:

"The Canadian Film Editors Guild wishes to recognize an important contribution to the advancement of film editing which is being made by motion picture producers. We refer to those producers whose courage and forward vision enables them to offer opportunities to competent editors to work for the first time on a feature film.

"It can be very difficult for even the most skilled and experienced editor to find a chance to prove his or her ability to edit a feature film. The Guild realizes that those producers who are making this chance available are doing so at some risk. Since these opportunities often represent a very important step in the careers of our members, the Guild believes this positive policy merits our sincere appreciation.

"We believe this policy is good for the future, not just of film editors, but of the entire film industry. Editors who are gaining their first experiences now will be available in the future, as experienced feature film editors, to those who will need their services in an expanding industry. On behalf of all our member editors, we express our thanks to C.A.M.P.P., and our hope for successful cooperation between our respective members in the years ahead."

Canadian Film Editors Guild

DGC
Directors Guild of Canada
(416) 364-0122

We have a new President — a new National Executive Director — a new Executive Board — some new contract proposals — we have begun negotiations with CAMPP and the Quebec Producers Association — we have entered into a new relationship with the CBC Producers in order to begin negotiations with the Canadian Broadcasting Corporation we have had an important Tax Appeal Hearing in Montreal which could have far reaching effects on everyone's tax status — we have had an Assistant Director's Training course in Vancouver — we are halfway through a unique A/D Course in Montreal — and the Course in Toronto starts in April.

Your new executive:
Officers:
Sydney Banks, President; Jim Kaufman, 1st Vice President (Montreal Rep.); Bob Linnell, 2nd Vice President (Negotiations); Gwen Iveson, Secretary (Retirement); Marilyn Stonehouse, Treasurer.

Executive Board:
Bill Beeton (Publicity); Alfred Benson (Art Director's Rep); Don Buchsbaum (CFDC); John Danylkiw (Membership); François de Lucy (Art Director's Mtl.); Keith Large (Contract); Lew Lehman (Constitution & Affiliation); David Maltby (Ottawa Rep.); Joe Scanlan (Auditing); Bob Schulz (Publicity); Al Simmonds (Assistant Directors); Michael Steele (Vancouver Rep.); Tony Thatcher (Grievance).

Other representatives:
Grace Gilroy (Edmonton Rep.); Les Kimber (Calgary Rep.); Fletcher Markle (Los Angeles Rep.); John Wardlow (West Coast Business Rep.).

Other Committee Chairmen:
René & Claude Bonnière (French Translation); Vlad Goetzelman (Pay TV); Chris Hooper (Locations); Bob Halbgebauer (Commercials); Richard Gilbert (Academy of Canadian Cinema); Roy F. Smith (Academy of Canadian Cinema).

National Executive Director: Bob Barclay; National Executive Secretary (Montreal), Nicole Hainault; Executive Secretary (Vancouver), Susan Pelky; Membership Secretary, Leslie Cox.

ACTRA
Association of Canadian Television and Radio Artists
(416) 363-6335

ACTRA is currently in negotiations with the Canadian Association of Motion Picture Producers (CAMPP), the Canadian Film and Television Association (CFTA), the National Film Board (NFB), and the Association des Producteurs de Films du Québec (APFQ) for the renewal of the ACTRA Independent Production Agreements for Performers and Writers.

The expiry date of the existing Agreements was March 31, 1980, however according to provisions in both Performers and Writer Agreements, "It is agreed that during the period of negotiations for the renewal of the Agreement, the provisions of the Agreement shall remain in full force and effect."

ACTRA is committed to negotiate a fair and equitable settlement with the engager representatives. It is the right and duty of the Association to protect the artistic integrity of the professional performer and writer and to ensure that they are fairly compensated for the work they do.

At a conference call meeting April 17, 1980, the Association's Board of Directors received a report from the Negotiating Committee that there are serious difficulties arising in negotiations and that vital and key areas of the Collective Agreement remain unresolved.

The Board of Directors gave support to the efforts of the Negociating Committee for their continuing efforts to reach a fair settlement with the engagers. The Board also took the position that in the event of an impasse in current negotiations, the membership must be prepared to withdraw their services from engagers in support of the basic and key needs of professional performers and writers and more specifically to resist any efforts to erode rights that have been established in ACTRA Collective Agreements for many years.

Sales Track Records: TV and Theatrical / 5

Title	Canadian Distributor	U.S. Distributor	T.V. Sales	World Sales	Comments
SUZANNE p.c. R.S.L. Films Ltd. p. Robert Lantos, Stephen J. Roth d. Robin Spry	Ambassador (English), Vivafilms (French).			Carolco	
TANYA'S ISLAND p.c. Rainier Energy Resources Production p. Pierre Brousseau d. Alfred Sole	New World Mutual Pictures of Canada	Cine-Art (N.Y.)		Ed Carlin, Inter-Ocean Sales	
TEDDY p.c. Amulet Pictures Ltd. p. Bennet Fode d. Lou Lehman				Michel Roy, Filmaccord	Product reel going to Cannes
TITLE SHOT p.c. Regenthall Film Production p. Rob Iveson d. Les Rose				Lou George, Arista Films Inc.	Full film going to Cannes.
TRAIN TO TERROR p.c. Astral Bellevue Pathé p. Harold Greenberg d. Robert Stoppiswoode	20th Century-Fox	20th Century-Fox		I.C.A.	
TULIPS p.c. Astral Bellevue Pathé p. Harold Greenberg d. Mark Warren	Astral Film Dist.	Avco Embassy	H.B.O.	Avco Embassy	
WILD HORSE HANK (1978) p.c. Film Consortium of Canada Inc. p. Henk Van der Kolk, William Marshall d. Eric Till			NBC		
YOUR TICKET IS NO LONGER VALID p.c. R.S.L. Films Ltd. p. Robert Lantos, Stephen J. Roth d. George Kaczender	Ambassador (English), Vivafilms (French).			Carolco	

Lewis Furey in *Fantastica*.

Great Pictures

Canada's got a world of great pictures for you to buy.

Like?

Fantastica, with Carole Laure and Lewis Furey.

David Cronenberg's *Scanners*, with Stephen Lack and Jennifer O'Neil.

Surfacing, with Joseph Bottoms, Kathleen Beller and R. H. Thomson.

Canada's got bold adventure for sale — rising stars, chilling terror, riotous comedy and hot directors.

Richard Harris and Alexandra Stewart face the future in the story of love and destruction, *Your Ticket Is No Longer Valid*.

Catch them at Cannes. Or contact the Cinema Canada office, Room 116, Carlton Hotel.

Canada's got them.

Canadian Film Development Corporation

Société de développement de l'industrie cinématographique canadienne

Credits not deemed contractual.

RSL:

IN
POST
PRODUCTION

JENNIFER DALE

Suzanne

starring WINSTON REKERT and GABRIEL ARCAND
executive producer STEPHEN J. ROTH produced by ROBERT LANTOS directed by ROBIN SPRY

RICHARD HARRIS • JEANNE MOREAU • GEORGE PEPPARD

Your ticket is no longer valid

starring JENNIFER DALE

from the novel by ROMAIN GARY screenplay by IAN McLELLAN HUNTER and LEILA BASEN
music by MICHEL LeGRAND associate producer WENDY GREAN executive producer ROBERT HALMI
produced by ROBERT LANTOS and STEPHEN J. ROTH directed by GEORGE KACZENDER

produced with the participation of the Canadian Film Development Corporation

World Sales: CAROLCO S.A. 8810 Melrose, Suite 201, Los Angeles, California 90069 (213) 273-0284 telex 006698721
In Cannes: Andy Vajna or Mario Kassar, Reserve Miramar 38 24 70

1980

COMING NEXT

WRITERS BLOCK

LINGERIE

RSL

RSL Films Limited. 892 Sherbrooke Street West. Montreal. Canada (514) 844-3091 telex Film Mtl 05-25828
In Cannes: ROBERT LANTOS and STEPHEN J. ROTH Yacht Surf Flyer. Porto Canto. Berth 808 43 49 04
Publicity in Cannes: Lana Iny. Gray D'Albion. 99 03 77 David Novek. Carlton Hotel. 38 04 07

Credits not contractual

The World Film Festival

(Montreal, August 22—September 1st, 1980)

announces

The Fourth

International Film Market

Montreal 1980

The only Film and T.V. Market
on the American Continent

- The most important buyers and sellers from all over the world will be in Montreal
- Hundreds of films were sold at the Market in 1979
- 50 free stands are waiting for you
- 40 countries officially participated in 1979
- Montreal is the place where East meets West and also offers the best contact with the Canadian Film industry
- 7 screening theatres (first screening without charge)
- 6 tradepapers with representatives present special issues — dailies and weeklies
- Video-cassette screenings available without charge (North-American and European systems)
- This is a Film and T.V. Market that is growing rapidly. Be part of it and grow with us

For further information:
Fourth International Film Market — Montreal 1980
1455 de Maisonneuve Blvd., West
Montreal, Quebec, Canada H3G 1M8
Telephone: (514) 879-8407
Telex: 05-25472 WOFILMFEST

The World Film Festival
is the only competitive Film Festival in the Western hemisphere recognized by the International Film Federation of Producers Associations

Breakdown of Recent Cdn Co-Productions

Prior to 1976, Canada has co-produced twenty films. Currently, treaties are effective with five countries. The number of treaty films made since 1976 follow the country: United Kingdom (13), France (15), Italy (3), Israel (1) and Germany (0). In early March, the Council of Canadian Filmmakers released a study on co-productions, requesting a re-evaluation of the present treaties and questioning the wisdom of encouraging co-productions, now that the Canadian Capital Cost Allowance is facilitating film financing. That report was summarized in issue 35 of CineMag. The following is the list, as compiled by the CCFM, of co-productions made in 1978-79.

L'ANGE GARDIEN
(French/Cdn 30%)

Budget: $.99m (CFDC $20,000)
Prodco: Les Films Prospec Inc. (Mtl)/Promediafilm (Marseille)
ExProdd: Richard Hellman, Jacques Fournier (Fr)
Prod: Pierre Grunstein (Fr)
Dir: Jacques Fournier (Fr)
Sc: Jacques Fournier (Fr)
DOP: Yves Pouffary (Fr)
Edit: Frédéric de Châteaubriand (Fr)
Music: Marcel Napoléoni (Fr)
Cast: Margaret Trudeau, Francis Lemaire (Fr), André Falcon (Fr), Jacqueline Jefford, Michel Louvain

À NOUS DEUX
(French/Cdn 25%)

Budget: $4.3m (CFDC $425,000)
Prodco: Cinévideo Inc., Les Films 13
ExProd: Claude Lelouche (Fr)
Prod: Claude Lelouche (Fr), Denis Héroux, Joseph Beaubien
Dir: Claude Lelouche (Fr)
Sc: Claude Lelouche (Fr)
DOP: Bernard Zitzermann (Fr)
Art Dir: Claude Marchand
Edit: Sophie Bhandd (Fr)
Music: Francis Lai (Fr)
Cast: Catherine Deneuve (Fr), Jacques Dutronc (Fr), Jacques Godin, Émile Genest, Jacques Villeret

ATLANTIC CITY, U.S.A.
(French/Cdn 80%)

Budget: $7.1m (CFDC $50,000)
Prodco: Selta Films (Paris), Int'l Cinema Corp.
ExProd: John Kemeny
Prod: Denis Héroux, Gabriel Boustani (Fr)
Dir: Louis Malle (Fr)
SC: Louis Malle (Fr), John Guare (US)
DOP: Richard Ciupka
Prod Des: Anne Pritchard
Art Dir: Czaba Kertsz
Edit: Suzanne Baron (Fr)
Music: Paul Anka
Cast: Susan Sarandon (US), Burt Lancaster (US), Hollis McLaren, Robert Joy, Michel Piccoli (Fr)

BEAR ISLAND
(Anglo/Cdn 60%)

Budget: $13m (CFDC $200,000)
Prodco: Selkirk Films Ltd/Bear Is. Films Ltd.
ExProd: Bill Hill (UK)
Prod: Peter Snell, David Pearson (UK), Brian Burgess (UK)
Sc: David butler (UK), Murray Smith (UK), Don Sharp (UK)
DOP: Alan Hume (UK)
Prod. Des.: Harry Pottle (UK)
Art Dir: Kenneth Ryan (UK)
Edit: Eric Lloyd-Perkins (UK), Tony Lower
Music: Donald Sutherland, Vanessa Redgrave (UK), Christopher Lee (UK), Barbara Parkins, Lloyd Bridges (US), Richard Widmark (US), Lawrence Dane, Michael J. Reynolds, Patricia Collins, Nicholas Cortland

SEE YOU MONDAY
AU REVOIR... À LUNDI
(Fr/Cdn 50%)

Budget: $1.7m
Prodco: Somerville House Productions Ltd/Fildebroc (Paris)
ExProd: Rosemary Christensen, John Vidette
Prod: Nicole M. Boisvert, Michelle de Broca (Fr).
Dir: Maurice Dugowson (Fr)
Sc: Maurice and Jacques Dugowson (Fr), Roger Fournier
DOP: François Protat
Art Dir: Michel Proulx
Edit: Jean-Bernard Bonis (Fr)
Music: Lewis Furey, Jacques and Maurice Dugowson (Fr)
Cast: Carole Laure, David Birney (US), Miou-Miou (Fr), Claude Brasseur (Fr), Frank Moore, Denise Filiatrault, André Pelletier

CARO PAPA
(Fr/Ital/Cdn 20%)

Budget: $1.68m (CFDC $110,000)
Prodco: Dasar Films Inc. (Mtl)/AMLF (Paris)/Dean Film (Rome)
ExProd:
Prod: Richard Hellman, Pio Angeletti (Ital), Claude Berri (Fr)
Dir: Dino Risi (Ital)
Sc: Dino Risi (Ital), Marco Risi (Ital), Bernardino Zapponi (Ital)
DOP: Tonino Delli-Colli (Ital)
Art Dir: Luciano Ricceri (Ital)
Edit: Alberto Gallitti (Ital)
Cast: Vittorio Gassman (Ital), Andrée Lachapelle, Stefano Madia (Ital), Julien Guiomar (Fr), Aurore Clément (Fr)

DEATH SHIP
(Anglo/Cdn 60%)

Budget: $4.5m
Prodco: Astral-Bloodstar Films (UK production) in association with Lamitas ABP/Sandy Howard Production
ExProd: Sandy Howard (US), Harold Greenberg
Prod: Derek Gibson (UK), Harold Greenberg
Dir: Alvin Rakoff
Sc: John Robins (UK) (Based on story by Jack Hill (US) and David P. Lewis (US))
DOP: René Verzier
Art Dir: Chris Burke (UK), Michel Proulx
Edit: Mike Campbell
Music: (Done in England)
Cast: George Kennedy, Richard Crenna (US), Nick Mancuso, Sally Ann Howes, Kate Reid, Victoria Burgoyne (UK), Jeffifer McKinney, Danny Higham, Saul Rubinek

cont. on p. 50

Cannes Screenings

IN COMPETITION / EN COMPÉTITION

Fantastica de Gilles Carle: May 9

Out of the Blue by Dennis Hopper: May 20

La bien-aimée de Michel Bouchard /
The Performer by Norma Bailey: May 13

THE DIRECTORS FORTNIGHT

L'homme à tout faire de Micheline Lanctôt: May 11-12

MARCHÉ DU FILM

Voici l'horaire (sujet à changement) des films canadiens inscrits au Marché et Cinéma Régent.

The following is the preliminary listing of Canadian films registered at the Film Market with the schedule of the screenings.

Cinéma Les Ambassades

11 mai — 15h30	Amb. V	**Title Shot**
12 mai — 11h30	Amb. II	**Double Negative**
15h30	Amb. IV	**Scoring**
13 mai — 9h30	Amb. III	**L'arrache-coeur**
9h30	Amb. IV	**Lucky Star**
15h30	Amb. V	**Mondo Strip**
14 mai — 9h30	Amb. III	**Cordélia**
11h30	Amb. II	**Bons débarras**
15h30	Amb. IV	**Clean Up Squad**
15 mai — 15h30	Amb. II	**Girls**
16 mai — 9h30	Amb. II	**Pinball Summer**
11h30	Amb. III	**Keiko**
15h30	Amb. IV	**L'affaire Coffin**
17 mai — 9h30	Amb. II	**South Pacific 1942**
11h30	Amb. III	**Surfacing**
11h30	Amb. II	**L'homme à tout faire**
18 mai — 15h30	Amb. IV	**High Point**
19 mai — 11h30	Amb. II	**Circle of Two**
20 mai — 15h30	Amb. IV	**Fantastica**
15h30	Amb. III	**Mr. Patman**
21 mai — 9h30	Amb. V	**Marie-Anne**
11h30	Amb. II	**Cries in the Night**
15h30	Amb. IV	**Atlantic City, USA**
22 mai — 11h30	Amb. V	**Out of the Blue**

Cinéma Régent

11 mai — 10h00	**Keiko**
13 mai — 10h00	**Clean Up Squad**
14 mai — 10h00	**Double Negative**
12h00	**Pinball Summer**
15 mai — 10h00	**Scoring**
12h00	**Mondo Strip**
16 mai — 10h00	**Bons débarras**
12h00	**Cordélia**
17 mai — 10h00	**Clean Up Squad**
12h00	**L'arrache-coeur**
18 mai — 10h00	**Mondo Strip**
12h00	**L'affaire Coffin**
19 mai — 10h00	**Scoring**
12h00	**South Pacific 1972**
20 mai — 10h00	**L'homme à tout faire**
21 mai — 10h00	**Mondo Strip**

ICC
International Cinema Corporation

A New International

IN POST PRODUCTION

She made him become
what he always wanted to be –
a lover, a hero, a rich man...
and a killer!

ATLANTIC CITY, U.S.A.

ICC International Cinema Corporation presents
JOHN KEMENY–DENIS HEROUX Production,
starring BURT LANCASTER, SUSAN SARANDON,
MICHEL PICCOLI and HOLLIS McLAREN in
a LOUIS MALLE Film. **ATLANTIC CITY, U.S.A.**
ROBERT JOY, Special appearance by AL WAXMAN as Alfie
and KATE REID as Grace
Executive Producers JOSEPH BEAUBIEN,
GABRIEL BOUSTANY
Music by MICHEL LEGRAND,
Written by JOHN GUARE,
Produced by DENIS HEROUX,
Directed by LOUIS MALLE
Produced with the participation of the Canadian Film
Development Corporation and Famous Players Ltd.

1980 PRODUCTIONS

THE PLOUFFE FAMILY -
AU PIED DE LA PENTE DOUCE

A Feature Film and a 6-Hour TV Mini Series

BASED ON THE NOVEL BY ROGER LEMELIN
PRODUCED BY JUSTINE HÉROUX AND
DENIS HÉROUX, DIRECTED BY GILLES CARLE

Principal photography : August 1980

Force in Film Production

IN PRE-PRODUCTION

The great epic story of the legendary doctor who crossed the continents and influenced generations.

Bethune - The Long March

THE FIRST MAJOR INTERNATIONAL FEATURE TO BE SHOT IN CHINA

Written by TED ALLAN
Produced by JOHN KEMENY
Directed by TED KOTCHEFF

Principal Photography - February - June, 1981 in Spain-Canada-China

Produced with the participation of the Canadian Film Development Corp.

THE CONTRACT

BASED ON THE NOVEL,
"DEATH OF A THIN-SKINNED ANIMAL"
BY PATRICK ALEXANDER

A CANADA-FRANCE CO-PRODUCTION
ICC-INTERNATIONAL CINEMA CORP.
Montreal and LES FILMS ARIANE, Paris

Principal Photography: October 1980

ICC

International Cinema Corporation

Montreal **Paris** **Los Angeles**

Head Office: 360 Place Royale, Montreal, Que., H2Y 2V1 (514) 284-9354
Telex: 055-61737 INCINCO MTL.

Recent Co-productions

cont. from p. 47

FANTASTICA
(France/Cdn 50%)

Budget : $2.8m (CFDC $400,000)
Prodoc : Les Productions du Verseau (Cdn)/E.I. Productions (Paris)
ExProd : Guy Fournier
Prod : Charlyne Ascaso (Fr), Guy Fournier
Dir : Gilles Carle
Sc : Gilles Carle, Oscar Saul (US)
DOP : François Protat
Art Dir : Anne Pritchard/Jocelyn Joly
Edit : Hugues Darmois
Music : Lewis Furey
Cast : Carole Laure, Lewis Furey, Serge Reggiani (Fr), Claudine Auger (Fr), John Vernon, Denise Filiatrault

GIRLS
(France/W. Germany/Cdn 25%)

Budget : $2m
Prodco : Caneuram (Mtl)/COFCI (Paris)/TV13 (Munich)
ExProd : Claude Léger
CoProd : Léon Zuratas (Fr), Claude Giroux (Cdn), T. Fusswinkle (Gr-TV 13 Munich)
Dir : Just Jaeckin (Fr)
Sc : Just Jaeckin (Fr), Jean-Michel Ribes, Jean-Luc Voulfow
COP : Claude Agostini (Fr)
Art Dir : Zorrica (Fr)
Edit : Yves Langlois
Music : 10 CC (UK)
Cast : Isabelle Majias, Zoé Chauveau (Fr), Anne Parrillaud (Fr), Susanne Wallior (Fr), Louise Marleau, Léo Illial, Jean Dalmain

IT RAINED ALL NIGHT THE DAY I LEFT
(French/Israel Cdn 50%)

Budget : $4.2m
Prodco : Les films Caneuram Inc. (Mtl)/La Compagnie Française de Coproductions Int'l (Fr)/Israfilm Motion Picture Produc. Svcs (Is.)
ExProd : Claude Léger
Prod : Shlomo Mograbi (Is), Claude Giroux (Fr)
Assoc Prod : Christophe Harbonville (Fr)
Dir : Nicolas Gessner (Fr)
Sc : Ted Allen
DOP : Richard Ciupka
Art Dir : Wolf Kroeger
Edit : Yves Langlois
Music : Alain Leroux, CAM Canada
Cast : Tony Curtis, Louis Goussett Jr (US), Sally Kellerman (US), John Vernon, Lisa Langlois, Guy Hoffman, William Clarkson, Bertrand Henry

JIGSAW
L'HOMME EN COLÈRE
(French/Cdn 33%)

Budget : $3.1m
Prodco : Cinévidéo Inc. (Mtl)/Les Films Ariane (Paris)/Fr 3 (Paris)
ExProd : Alex Denis (Fr)
Prod : Alexandre Mnouchline (Fr), Denis Héroux, George Dancigers
Dir : Claude Pinoteau (Fr)
Sc : Claude Pinoteau (Fr), Jean-Claude Carrière (Fr), Charles E. Israel
DOP : Jean Boffety (Fr)
Art Dir : Jocelyn Joly
Edit : Marie-Joseph Yoyotte
Music : Claude Bolling (Fr)
Cast : Lino Ventura (Fr), Angie Dickinson (US), Edouard Carpentier, Donald Pleasance (UK), Chris Wiggins, Laurent Malet (Fr), Hollis McLaren, Lisa Pelikau, R.H. Thomson

A MAN CALLED INTREPID
(Anglo/Cdn 30%)

Budget : $3.4m (CFDC $500,000)
Prodco : Astral Bellevue Pathé/Lorimer Prods. Ltd.
ExProd : Lee Rich (US), Harold Greenberg
Prod : Peter Katz (UK), Jim Hanley
Dir : Peter Carter
Sc : David Ambrose (UK) based on W. Stevenson)
DOP : Brian West (UK)
Art Dir : Keith Wilson (UK), Claude Bonnière
Edit : Eric Wrate
Music : Robert Farnon
Cast : David Niven, Michael York (UK), Gayle Hunnicutt (UK), Robin Gammell, Paul Harding, Ken James

MARY AND JOSEPH : A Story of Faith

Budget : $4.5m
Prodco : Astral Bellevue Pathé (Montréal)/MSI Ltd. (Tel Aviv)
ExProd : Lee Rich (US)
Prod : Gene Corman (US), Harold Greenberg
Dir : Eric Till
Sc : Carmen Culver (US)
DOP : Adam Ginsberg (US)

cont. on p. 70

Publicity and Marketing
Jack Cunningham & Associates
984 Danforth Avenue
Toronto, Ontario M4J 1L9
(416) 466-8208, 466-0631

RSVP

I would like more information about your PR services.
Contact :

NAME
TITLE
COMPANY
ADDRESS
( )
TELEPHONE

TAKE TWO!

TRADE FORUM '80.

The 2nd Annual Showcase and Conference for the Canadian Film Industry:

Toronto, Sept. 5-10, 1980.

Trade Forum '80 presents a unique opportunity. It introduces the artistic and technical talent, the resources, the facilities and the financial advantages available in Canada to the World Film Community.

International film professionals and trades people will find a common ground on which to relate to Canada's film industry and meet our foremost producers, financiers, talent, technicians and distributors.

Trade Forum '80 will promote business and foster exchange between the various sectors of the film industry.

If you plan on doing business in Canada now or in the future, **Trade Forum '80** will provide the opportunity to learn the rules of the Canadian Marketplace.

For further information contact:
FESTIVAL OF FESTIVALS
69 Yorkville Avenue, Suite 206
Toronto, Canada M5R 1B7
Telex: 06219724
Tel: (416) 967-7371

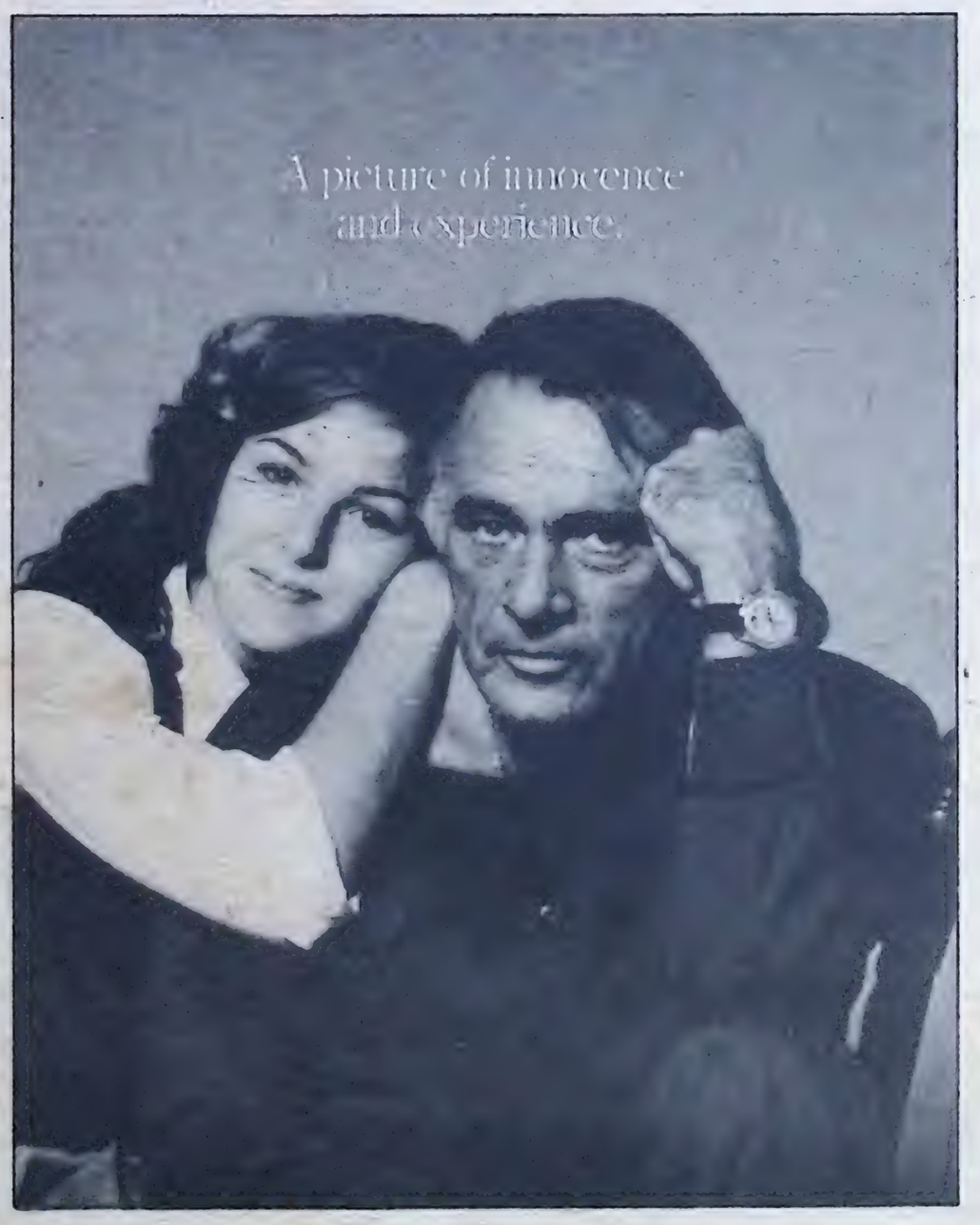
TRADE FORUM '80

THE BUSINESS OF FILM IN CANADA AND THE WORLD

Co-sponsored by the **FESTIVAL OF FESTIVALS,** The Canadian Film Development Corporation and The Ontario Ministry of Industry and Tourism held con-current with the **5th Annual Festival of Festivals** (1980), Toronto, Canada.

William Marshall & Henk Van der Kolk
Present

Richard Burton & Tatum O'Neal
in
Jules Dassin's
CIRCLE OF TWO



Donann Cavin . Michael Wincott . Norma Dell'Agnese
With
Nuala FitzGerald . Robin Gammell . Patricia Collins and Kate Reid as Dr. Reed

A film by Film Consortium of Canada, Inc. in association with
Jerome Simon & Milton Zysman Productions with the participation of
The Canadian Film Development Corporation

Sales: ICM Film Marketing, David Raphel (213) 550-4000
In Cannes — Hotel Martinez

DISTRIBUTION

Indy Distribs Set Record Straight Re: Briefs

TORONTO — During the past year, relations between the Canadian Film Development Corporation (CFDC) and the Association of Independent and Canadian Owned Motion Picture Distributors (AICOMPD) have been uneasy, to put things mildly.

Last spring, accusations and counter-accusations became public. The CFDC wondered if most independents had the know-how and the muscle to handle successful launches of Canadian films. The independents maintained that their track record spoke for itself, both in terms of distribution and participation in production. What was missing, they maintained, was a willingness on the part of the CFDC to get involved in the problems of domestic distribution.

CFDC executive director Michael McCabe told CineMag last August that he had concluded distribution was the number one problem then facing the industry; that he would apply himself to it and have the elements of a solution by November. It now looks as if he will leave office without having gathered those elements.

During all this time, mention has been made of a brief being prepared by the AICOMPD. Again, McCabe had told CineMag that the CFDC had offered to foot 50% of the bill to pay for such a brief. From time to time since then, McCabe and deputy director Sam Freeman have mentioned that no brief was forthcoming. The implication was clearly that the independents were unable to get themselves together to furnish such a document.

Daniel Weinzweig, president of the AICOMPD spoke with CineMag in late April to set the record straight.

Work was begun on the brief last autumn under the guidance of legal counsel Michael Levine. Research was being undertaken without consultation with the CFDC as the AICOMPD felt that only an independent study could insure impartiality. When the initial bill was sent to the CFDC, the corporation responded with a small payment, says Weinzweig, and a letter stating that the CFDC no longer felt bound to honor the original agreement since it was not being advised of the work in progress. Weinzweig reports that the AICOMPD would rather forgo the money from the CFDC, than to make the corporation a partner to the study, but that the withdrawal of funds had seriously handicapped the completion of the brief.

At the present time, Weinzweig reports, the Association has appealed to both provincial and federal agencies for funding which will permit the final statistical study to be completed. Should this money become available, the brief will be ready by June 1.

Meanwhile, independent patience is growing thin. The distributors have been making their point of view clear to the powers that be over the years, and several wonder whether the presentation of one more brief will change the government's attitude.

In 1977, the independents sent a 26 page brief to then Secretary of State John Roberts. "It is our express purpose that the following pages assist in the final formulation of the government's new film policy," stated the introduction. When Robert's April 11, 1978 film policy all but ignored the plight of independent distributors, the association sent an angry telex to the Minister. He, in turn, responded on May 31, 1978:

"You have made clear, both in the brief you presented to me and in your meetings, your association's separate and distinct problems, concerns and recommendations for the future... In my analysis of the problems and discussion of possible solutions, I did not draw a comparison with the efforts and accomplishments of Canadian-owned distributors. Perhaps I should have, but I wanted to emphasize the problem of the foreign-owned 'majors.' It goes without saying that I am fully conscious of what Canadian-owned distributors are doing."

In what the independents must surely read today with irony, Roberts concluded, "The distribution policies of the CFDC are one clear indication of the importance the Government attaches to your role in Canadian cinema."

To underline the urgency of the situation, the Association responded again, on June 22, 1978, with a clear statement, reprinted here in its entirety.

Today, when the independents hear that the CFDC is still waiting to hear from them before getting involved in the problems of domestic distribution, they respond cynically.

The Major distributors have never been stronger in Canada. Independents have difficulty finding time on the screens of the nation. Although the situation in Quebec is healthier than the one in English Canada — due to the French fact and the slight interest of the Majors to distribute certain French language films — the situation is exceed-

cont. on p. 54

"Urgent and Confidential" To S.O.S. '78

Joint memorandum from the Association of Independent and Canadian Owned Motion Picture Distributors and l'Association québécoise des distributeurs de films, dated June 22nd, 1978.

We are the representatives of Canadian-owned distribution companies, and our French and English Associations have the following membership for whom we speak : All-World Cinema Limited, Explo Mundo, Dabara Films, Faroun Films, Saguenay Films Limited, France-Film, New Cinema Enterprises, Les Films René Malo, Danton Films Limited, Les Films SMC, Frontier Amusements, Prima Films, Art Films, Prospect Films Inc., Astral Films Limited, Quebec Film Int., Ciné Agence du Québec, Ambassador Films Limited, Cinepix Inc., Karim Films, Les Films Mutuels, Productions Cinémarc, Derma Communications.

We are the distributors and marketers of motion pictures to cinemas, television, cable television, educational and 16mm markets, and in the future, to pay television. Our responsibilities include the acquisition, the promotion, and the selling of motion pictures from all countries. Our past record with Canadian films illustrates financial risk-taking with distribution costs (including investment, advances, advertising, print manufacture, etc.) and in some cases, we have assumed a heavy financial burden in so doing. As Canadian distributors, we have played a significant role in the area of Canadian production by investing in, and raising or causing to be raised, millions of dollars. Many distinguished examples of the films our member companies have either produced or helped to produce, through investment or advances, include : Kamouraska, Bingo, Shivers, Panic, Blackout, Valérie, La mort d'un bûcheron, Child Under A Leaf, Ragtime Summer, Rainbow Boys, The Disappearance, Two Solitudes, The Apprenticeship of Duddy Kravitz, In Praise of Older Women.

Now that the Canadian industry, through no small part due to our efforts, is at last becoming commercially successful, it is paradoxical that we should find ourselves collectively in the weakest position of our history.

Crisis

It is not an exaggerated statement to say that the very survival of the Canadian independent distributor is now at stake. It is an indisputable fact that the native film industry in any country, be it the United States, Sweden, or Italy, is successful only because each of the three segments of production, distribution, and exhibition, which make up that industry, are strong and flourishing. In the Canadian industry, at this time, the production segment of the business is becoming increasingly more successful ; exhibition is profiting ; while at the same time, the Canadian independent distributor is being squeezed out.

Why

1. Unlike any other country in the world, the American-owned multi-national distribution companies have established Canada, in the eyes of the film world, as a part of the domestic United States market. Many foreign producers are, therefore, compelled, in order to sell the American market, to include Canada as part of the U.S. contract (like Puerto Rico). In most cases, this inclusion, whereby we are just another American state, relates specifically to English Canada. The result is that, more than ever, the American multi-national companies are acquiring increasing numbers of independent productions from around the world for distribution in our marketplace, thereby cutting off what has been our traditional source of supply.

2. Now, more than ever before, American-owned companies are increasing the number of films released annually, and further, are using a drastically increased number of theatres per picture released. This means that the independent Canadian distributor is not only forced to release less films, but is also prohibited from playing the most desirable cinemas. The American majors are currently pre-setting release dates that exhibition chains are honouring. This system of locked dates is denied the Canadian independent distributor.

This affects the Canadian industry by not only denying it theatres, but further, the exhibitors are either unwilling or unable to give locked dates for major Canadian features in key cities. This renders promotion of Canadian films totally ineffectual.

3. The very fact that the Minister continues to allow American multi-national companies to release Canadian films in our native market — as a part of their domestic distribution — is also a major problem.

Solutions

1. All foreign companies be allowed to distribute only those films that they have specifically produced or co-produced, therefore making it mandatory on all independent foreign producers to distribute in Canada through Canadian-owned companies. We suggest that the yardstick used in broadcasting for the definition of Canadian ownership be applied in this case.

2. Strong and immediate pressure be brought to bear upon the exhibition circuits to see to it that access to sufficient playing time and suitable cinemas be given to Canadian-owned distribution companies.

In order to insure effective marketing to important Canadian features, the exhibitor be compelled to honour locked dates and provide suitable theatres.

3. All certified Canadian films must be distributed in our native market by Canadian-owned companies.

Our members, having for a considerable number of years committed their efforts to the building of a Canadian film industry rely upon your efforts to safeguard their future.

We would like to reiterate the need for immediate action.

Respectfully submitted.

L'association québécoise des distributeurs de films
Association of Independent and Canadian Owned Motion Picture Distributors

Astral Bellevue Pathé

Canada's Largest Integrated Motion Picture Organization

ASTRAL BELLEVUE *Pathé* LIMITED

ASTRAL FILM PRODUCTIONS LTD.

Harold Greenberg
President & Chief Executive Officer
175 Montpellier Blvd.,
Montreal, Quebec H4N 2G5
Tel: (514) 748-6541

ASTRAL FILMS LTD.
Theatrical Distribution
M.M. Stevenson, President
720 King St. W.,
Toronto, Ontario M5V 2T3
Tel: (416) 364-3894

ASTRAL TELEVISION FILMS LTD.
Television Film Distribution
Lyell Shields, President
720 King St. W.,
Toronto, Ontario M5V 2T3
Tel: (416) 364-3894

BELLEVUE PATHÉ
Motion Picture Laboratories & Sound Studios
André Collette, Président
2000 Northcliffe Ave.,
Montreal, Quebec H4A 3K5
Tel: (514) 484-1186

PATHÉ SOUND & POST PRODUCTION CENTRE
Joe Grimaldi, Vice-President
121 St. Patrick St.,
Toronto, Ontario M5T 1V3
Tel: (416) 598-2521

IN CANNES CONTACT: HAROLD GREENBERG - HOTEL MARTINEZ
MICHAEL STEVENSON - HOTEL MONT FLEURY

M. M. Stevenson Speaks Out

Domestic U.S. Should Not Include Canada

TORONTO — M. M. Stevenson, president of Astral films, is ready to speak up for the independent distributors. He is ready, as well, to take on many of the producers who look to American Majors for Canadian distribution.

"It is simply not true," he states, "that a Canadian producer must give up Canadian distribution rights to the American distributor if he wants to make an American deal." The American distributors are, after all, businessmen, "They will ask for the moon," says Stevenson, "but they will take what they can get if they really want your film," he concludes.

The Canadian producers who have understood this are often distributors themselves. Stevenson points to the example of Garth Drabinsky, producer of The Changeling. Although American distribution is being handled by AFD, he retained Canadian rights for his own Pan-Canadian.

Stevenson points to his parent company, Astral Bellevue Pathé. Although its productions Death Ship and Train to Terror have been picked up respectively by Avco-Embassy and 20th Century-Fox, Astral will distribute in Canada. In both cases, Astral retained rights, says Stevenson, because it knows the Canadian market better and will do the better job.

Even in the case of Meatballs, produced by the people at Cinepix, one of Canada's stronger distribs, the decision to have Paramount distribute in Canada was not obligatory. "We could have retained the rights for Cinepix, but we couldn't offer the same guarantees Paramount was willing to advance for Canada. It was a tough decision but a proper business decision to let Paramount distribute both in the States and Canada," said André Link at the time.

Stevenson feels that vociferous Canadian producers who blame Canadian independents for their woes are out of line. Referring to William Marshall, who reportedly has stated that no Canadian independent had approached him about distribution for Wild Horse Rank or Circle of Two, Stevenson says it simply isn't true. "Astral had two meetings with Marshall. When he insisted on a $150,000 advance and wouldn't give up the television rights, I realized I was talking with an abject amateur."

Marshall's failure to obtain Canadian or American distribution for his films has little to do with the distributor, maintains Stevenson, and a lot to do with the films.

"The CFDC has become obsessed with producers. The definition of a successful producer seems to be one who has finished a film. Meanwhile we, the distributors, are the unsung heros. All we have to do is to try and return money for the producers and the investors."

The investors, according to Stevenson, have been "very misinformed. The fact that the CFDC was involved in a production gave it a Good Housekeeping seal of approval. But chaos resulted."

Stevenson maintains that many of the films produced with CFDC backing over the last years will never reach the screens and not because of the distributors: because the films aren't good enough.

"The CFDC should stop being so dazzled by the shadows. It is time it paid some attention to the substance." All indications are that Stevenson is not alone in his evaluation of the situation.

Indy Distribs

cont. from p. 52

ingly dire. One distributor has had to cut back his staff drastically. Another has closed several branch offices. Yet another is reportedly looking to sell out. Still, new independents spring up like mushrooms, further splitting the market.

All agree that the moment of truth is upon the independent distributor. "Over one year ago, McCabe promised to do something to assist independent distribution. He has done nothing. He and the CFDC have gone Hollywood," says Mickey Stevenson, president of Astral Films.

The members of the AICOMPD will have a new brief, ready for the Secretary of State just as the new executive director of the CFDC should be ready to assume office. For them, the replacement of McCabe constitutes another chance — and probably a last chance — for the government of Canada to intervene and bolster the independent and Canadian-owned distributor. In a few months time, many may no longer be around.

Variety Skeds Telethon: Feb

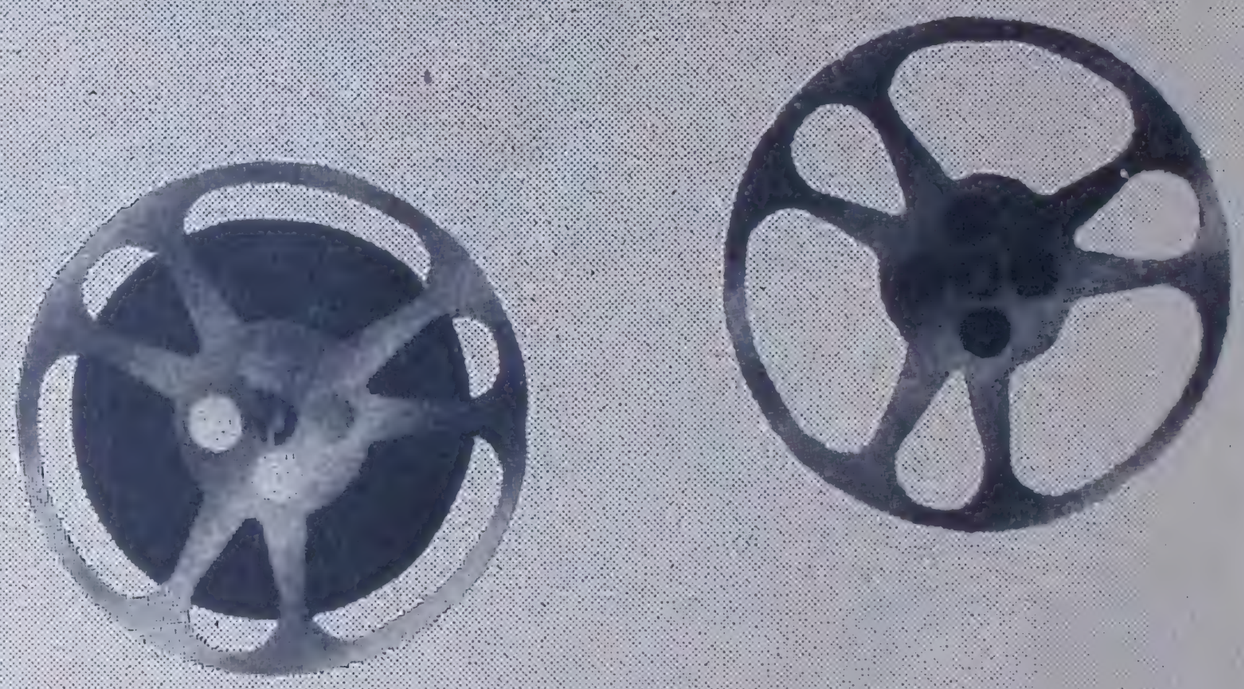
TORONTO — The Variety Club of Ontario announces that game show host Monty Hall will emcee the organization's telethon next February.

Hall, a native of Canada, is host of the long-running U.S. game show, Let's Make a Deal.

France Film
Film exhibitor & distributor
Compagnie de distribution et d'exploitation de films

CONTACT A CANNES

Pierre René
Hotel Le Gonnet et de la Reine
42/43, La Croisette
Boîte Postale 131
Cannes, France 06402
Tel: 39.49.12 ou 38.40.00-1-2



1405 ALEXANDRE DE SÈVE, MONTREAL, QUÉBEC, CANADA. H2L 2V5. (514) 526-5971

Syncro Sound Ltd
STUDIO & EDITING ROOMS

16/35 MIXING & TRANSFER
VOICE BOOTH
XENON PROJECTION
STEENBECKS
KEM
MOVIOLAS

67 PORTLAND ST. TORONTO M5V 2M9 AREA 416 PHONE 363-9421

Record Year For Quebec Distribs In View

MONTREAL— After having seen audience attendance for Québécois films fall off dangerously in the last few years, Montreal's distributors are experiencing the best first two quarters in a long time. The year 1980 may well turn out to be the finest ever, with films like Fantastica by Gilles Carle, Clair de Lune by André Forcier and Contrejour by Jean-Guy Noël still to come.

With Mourir à tue-tête which played in Un Certain Regard last year at Cannes still doing strong business at the first of the year (originally released last September), the National Film Board production Cordélia was the first domestic release this year. Jean Beaudin's film, distributed by Films Mutuels, was an instant success, breaking house records at Odeon's theatre Le Dauphin. After 11 weeks, it had grossed $276,999.

The film, based on a true story, documented the life and death of Cordélia Viau, hanged for the murder of her husband at the turn of the last century in a small town near Montreal.

Mutuel then released Les bon débarras, a more difficult film written by Réjean Ducharme and directed by Francis Mankiewicz for Les Productions Prisma. The film had been chosen for competition at Berlin and is still playing well in Montreal. The seven week gross is $130,000.

Charlotte Laurier, the 12-year-old who stars in the film, is remarkable, and the tale of love, poverty and survival in rural Quebec has both the feeling of raw realism and classic drama.

Third out was L'homme à tout faire, which will play in the Directors Fortnight at Cannes. Written and directed by Micheline Lanctôt and produced by René Malo, the film was also distributed by Malo. Released on the week-end of one of Montreal's traffic-stopping winter storms, the film got off to a slow start, but picked up and grossed $95,333 in its first five weeks.

Adding to an especially rich distribution season is the Institut québécois du cinéma and its exhibition program, playing at the Ouimetoscope. The IQC is four-walling domestic product on one of two screens in this repertory theatre. It is demanding full ticket price, and response has been stronger than originally anticipated.

Pierre Harel's Vie d'ange opened the program, followed by Guy Simoneau's Plusieurs tombent en amour. The second film, a documentary on prostitution in Montreal, held for seven weeks, causing other films to be postponed. Currently, Paul Tana's first feature, Les grands enfants, is playing.

The initial public reaction to this initiative by the Institut is so positive that it will be repeated next fall.

Gabrielle Holds Well 4th Week

MONTREAL— Gabrielle, the French track version of Scoring by Larry Kent, was reported to be doing strong business in Quebec three weeks after its opening.

Cinepix vice-president André Link, distributor and producer of the film, says film topped $190,000 in its first three weeks, playing in ten theatres. "The film is very solid in the province and is getting good word of mouth," he continues.

The plot revolves around the love between a young American who studies at McGill University in Montreal and falls in love with a French Canadian girl. Their romance is fraught with difficulty, separation and injury but finally triumphs. The film is set during the Viet-Nam war.

The film, originally entitled Yesterday, was released selectively in the U.S. for a market test. The producers found that the young adult audience responded better to an up-beat campaign which put the accent on the elements of joy and vigor (the hero plays hockey) than to the original concept, involving nostalgia and the pain of true love. Hence, the title change in English.

The company also adapted the Quebec campaign after the first week of exhibition, eliminating the references to sadness. Link reports that the figures for the second and third weeks topped those of the first.

Globe Publisher

cont. from p. 5

independent producers committee brief to the reams of drivel we've been getting from the other vested interest groups, the politicians and the bureaucrats," he said. "After reading your brief, I've concluded that the logic of the method of the introduction of pay television is in inverse proportion to the number of words needed to describe it."

Megarry said history proves that people can cope with significant technological change far beyond that for which they're given credit. Rather than the evolving hardware, he said the software (i.e. content) constitutes the real issue in future. In keeping with an emphasis on program quality, Megarry said the current quantitative system for determining Canadian content should be abandoned in favour of increasing the production value of programming.

And such content requirements should not be applied to pay-TV,he said. "Some people have argued that the Canadian content on pay-TV should account for 100 per cent of the programming. I totally disagree. We already have in place an agency with a name and a mandate to serve our requirements for Canadian productions — the CBC...The CBC has a budget of $729 million, more than enough if wisely invested to commit itself to 100 per cent Canadian content."

Tribute

Laboratory services by

Medallion Film Laboratories Limited

559 ROGERS RD., TORONTO, M6M 1B4 • (416) 653-6176

Jennifer Dale in *Suzanne* and *Your Ticket Is No Longer Valid.*

Great Pictures

Canada's got a world of great pictures for you to buy.

Like?

The Lucky Star, with Rod Steiger, Louise Fletcher and Lou Jacobi.

L'homme à tout faire, with Jocelyn Berubé and Andrée Pelletier.

John Huston's *Phobia,* starring Paul Michael Glazer, Susan Hogan and John Colicos.

Tulips, with Gabe Kaplan, Bernadette Peters and Al Waxman.

Credits not deemed contractual.

Patrick McGoohan is the bizarre scientist in the David Cronenberg thriller, *Scanners.*

Canada's got bold adventure for sale — rising stars, chilling terror, riotous comedy and hot directors.

Catch them at Cannes. Or contact the Cinema Canada office, Room 116, Carlton Hotel.

Canada's got them.

Canadian Film Development Corporation

Société de développement de l'industrie cinématographique canadienne

PROVINCIAL WRAP-UP

Quebec

In French and English, Quebec Prod. Strong

MONTREAL — The 1979 production year proved an excellent one for Quebec based producers and filmmakers. In all, 32 feature length films were completed, more than in any other province.

Among the English language films, only four of the 18 made fall in the low-budget category, while 11 of the 14 French language films fall into that category. No doubt, what distinguishes Quebec from the other provinces — and what contributes to the existence of a more artisanal type feature along side the big budget films — is the Institut québécois du cinéma and the Law Concerning Cinema which created it.

Quebec has elaborate legislation, passed in 1975, which restructured the organizations which deal in filming. Among other changes, it created the Institut which, today, has a budget slightly larger than that of the Canadian Film Development Corp. Last year, it operated with just over $4 million, giving aid, prizes and loans to industry people in production, distribution, exhibition and for special projects.

The nomination of Jean Fortier as general director at the Institut last fall — then vice-president of the Canadian Radio-Television and Telecommunications Commission — added muscle and a sense of momentum to this wholly private organization.

The activity generated by the Institut seems to have encouraged the Canadian Film Development Corp. to become more attentive to the special needs of the French-language filmmaker than it had been in the previous year. Pierre Thibeault was nominated to the post of deputy director there last September, and has just been named acting director of the CFDC upon Michael McCabe's resignation.

Close collaboration between the Institut and the CFDC has permitted many French-language projects to go forward which would not have been able to raise the private money to do so. This year, the CFDC plans to invest over half of its total budget in equity in French-language films while the Institut also intends to increase the sums allocated to production.

Because of the limited theatrical market for French-language films, the industry is orienting itself toward television. Prominent production houses like Filmplan, Astral Bellevue Pathé and International Cinema Corporation all have important projects for television series this year; ABP released a co-production Mary and Joseph last Christmas.

The CFDC has been receptive, as has the Institut, to backing projects for television. Les voyages de Tortillard, an animated series for children produced by Louise Ranger, was among the first projects to receive backing in 1978. Since then, other series have come along. This year should see the start of production on Chroniques de 1837 (producer Jean Lebel), and a co-production Histoires d'amour de France (producer Yves Hébert).

Meanwhile, both organizations have advanced interim funds to producers and have been able to roll over the monies returned.

The Producers

Despite the differences of opinion which are inevitable among producers who work in all formats (theatrical features, educational films, industrial sponsored films, documentaries and theatrical shorts), the Association des producteurs de films du Québec has managed to keep all factions together, forming the most cohesive and powerful lobby in the province.

Although the CFDC and the Institut have given their blessing to a project which would involve the National Film Board of Canada in co-productions with the private sector, negotiations have not yet been undertaken and there is no agreement on this issue.

Many producers have banded together, forming larger entities and recruiting full-time development staff. This is a new phenomenon, and one which is more advanced in Montreal than in Toronto.

The creation of Filmplan International in late 1978 brought together Pierre David (Productions Mutuelles) and Claude Héroux of Montreal with Victor Solnicki of Toronto. Three films were completed last year and eight are on the drawing boards. Denise DiNovi is responsible for creative development.

After first associating himself with Joseph Beaubien, Denis Héroux and John Kemeny founded International Cinema Corporation, responsible for the co-production by Louis Malle Atlantic City, U.S.A. Martin Malina is head of creative development there, and among the projects is the $20 million Bethune. I.C.C. has received permission to film in China.

The most prolific of the Montreal producers last year proved to be Harold Greenberg of Astral Bellevue Pathé. After five features completed in 1979, he announced a corporate restructuring, creating Astral Productions to deal solely with features. Again, creative staff was hired.

R.S.L. Films grew as well, producing two films last year and promising several for this year. Howard Lipson left ABP to join R.S.L. as vice-president, and a creative Department was created.

Meanwhile, several companies are in the midst of important restructuring. Claude Léger, president of Caneuram, is expected to announce important changes. Richard Sadler who had been his right-hand man is planning an independent production, Stiff, with Louis Lapointe of Onyx Films. Léger has just moved his offices into the same premises as those of I.C.C. Léger and Denis Héroux have worked together before, and a reunion is rumored. Léger has also entered into an agreement to co-produce with Montreal's independent French network, Télémétropole.

Ron Cohen has announced the formation of three companies and moved from his law office into a production office. Ronald I. Cohen Productions has a Ralph Thomas film ready to go, Ticket to Heaven. Other companies are Filmbank Development and Filmfund/Financing. Patricia Johnson is responsible for creative development and publicity.

Dal Productions, whose principals André Link and John Dunning run the distribution house Cinepix, continues its steady course of low budget features and vigorous distribution. After the success of Meatballs comes Scoring, not yet in general release in English. Three more features are planned for this year.

Two producers made their debut from Montreal this year. Jack Murphy produced Pinball Summer which is reportedly selling well in world markets. Bruce Mallen went to Banff to make The First Hello and will bring his Filmcorp Entertainment Finance staff to Cannes in force.

Lastly, Larry Hertzog came from Toronto to join James Shavick in Cinema One and produce Final Assignment, directed by Paul Almond. The two have several more projects ready.

Working basically in French, Les Productions Prisma are working on Vie de couple by Diane Létourneau (whose Les servantes du bon dieu screened in the Critics Week at Cannes last year). Their theatrical feature, Les bons débarras, is doing good business in the province.

Robert Ménard, president of Vidéofilm, has completed L'affaire Coffin, raising money publicly for the first time for a French feature. He has not yet announced coming projects.

This last year saw the teaming up of veteran producers Pierre Lamy and Michael Spencer who are also working on several projects and not yet ready to announce same.

The coup of the year, of course, was the making of Fantastica, and its subsequent selection for competition at

cont. on p. 86

WE COVER THE FILM AND T.V. SCENE

CineMag

Only CineMag
publishes
every other week
to bring you the news as it breaks.

Only CineMag
has circulation based on
paid subscribers
and not on free copies

Only CineMag
has published daily editions
at the World Film Festival of Montreal,
the Banff Festival of Films for Television
and special issues for
the Festival of Festivals in Toronto

Only CineMag
has offices in Montreal and Toronto
bringing you
the latest news on production,
distribution and exhibition
by Connie Tadros, Gary Lamphier
and contributors from across Canada
columns by Les Wedman (Vancouver),
Linda Shapiro (Toronto),
Freda Garmaise (New York)
the films in release by J. Paul Costabile
columns on taxation and public filings,
organizations, box office grosses . . .

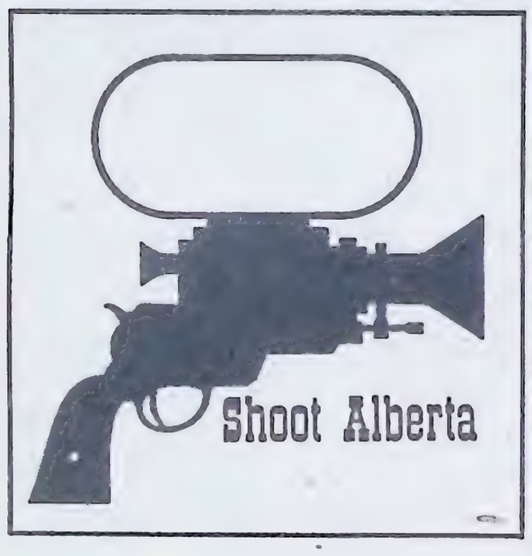
CineMag

The Influential Paper
Canada's Best

Write for advertising rates, current
circulation figures and results from our
readership survey.

CineMag, 834 Bloomfield Ave., Montreal, P.Q. H2V 3S6
CineMag, 67 Portland St., Toronto, Ont. M5V 2M9
(514) 272-5354 (416) 366-0355
Connie Tadros Del Mehes

Ask the crews who've been here about shooting in Alberta



These productions were filmed in Alberta:

Dove/Meade's SUPERMAN

O.P. Production's DAYS OF HEAVEN

20th Century Fox's SILVER STREAK

Time/Life's AMBER WAVES

BM Film Corp's FIRST HELLO

- ☐ Incredible variety in locations
- ☐ Experienced production people
- ☐ Great service facilities
- ☐ Professional talent
- ☐ Direct flights to Los Angeles, San Francisco and eastern Canada

Isn't it time to take a look at Alberta?

Call us for information and location assistance.
(403) 427-2005

Glenn Ludlow, Director
Alberta Film Development
Department of Economic Development
9th Floor, Pacific Plaza
10909 Jasper Avenue
Edmonton, Alberta, Canada
T5J 2W5

Alberta
CANADA

Alberta

Alberta Awaits Legislation and Tri-Media

CALGARY — The shooting of five major films has highlighted the continued growth of the Alberta film industry in the past year.

While film producers scramble to find oil-rich backers for their projects, the industry as a whole is anxiously awaiting government action on two important fronts.

For three years the provincial government has been contemplating its role in the film industry. Since it commissioned a task force to take a closer look at film in 1977, the government has been in possession of a draft paper and has periodically hinted at possible courses of action.

Now, industry insiders say that a final draft has been written and will soon be made public. Although specifics are lacking, the paper is expected to detail the conditions under which government seed money will be available to Canadian producers.

Glen Ludlow, Film Development Officer for the provincial Department of Business Development and Tourism, has declined to give specifics but is on record as saying that "The legislation would be responsive to the private sector. We are not interested in setting up another crown corporation."

He suggested the government proposals would include funding for scriptwriters, and said, "We might go further into equity money or bridge (short-term) financing."

The task force has stated a concern for the establishment of a government support system which would provide a mandate, financial resources and staff to promote Alberta filmmaking. This mandate would include providing filmmakers with advice in the areas of deal packaging, legalities, taxation, general management and marketing.

Ludlow said the government would work towards creating an environment within which the private sector could develop skills to compete successfully within the industry.

But while the smaller independent producers wait for the forthcoming details of the proposed legislation, all eyes are upon the long-delayed Tri-Media film and sound studio complex.

Envisioned as a complete one-stop film industry facility, with sound and film studios set amidst a hotel and shopping complex, the Tri-Media scheme is being held up, not for any lack of financing, but rather by a squabble between two municipal governments both eager to claim the studio's rich tax base.

The studio is to be built on a 680 acre river bank site immediately west of Calgary's city limits in the Municipal District of Rockyview. Rockyview is pleased to accept Tri-Media but, as a primarily rural district, would have difficulties providing the basic utilities and services such a project requires. The City of Calgary, on the other hand, is more capable of providing water and power, and fire and police forces.

But the City of Calgary would have to annex the property — a move the District of Rockyview is opposed to. The resulting legal wrangle has delayed the project, and construction on it has yet to begin.

When asked if it would not be better to move the project to a less contentious site, Tri-Media President Alan Waldie replied, "We could built a studio on five acres in industrial Calgary, but it wouldn't work. It wouldn't attract the stars and the producers. "You've got to have that Beverly Hills atmosphere."

It is expected that the Tri-Media complex would fit conveniently into proposed government film development programs. The provincial government, through Ludlow, has said that development of local technical personnel is a priority, and Tri-Media would seem a logical location for on-the-job technical training programs. These would likely be carried out through existing technical institutes.

Much of the past year's film activity centered around the incomparable scenery of the Banff National Park. Located about 75 miles west of Calgary, the park has provided a scenic backdrop for movies ever since Spring Time In The Rockies was shot in 1942.

This year the Banff region was the site of three major feature films — Director Allan King's Silence of the North, a certified Canadian film; Director Bruce Mallen's The First Hello, starring Timothy Bottoms; and Death Hunt, the controversial $10.5 million picture that stars Lee Marvin and Charles Bronson.

Producers Raymond Chow and Albert S. Ruddy have had their hands full on the set of Death Hunt so far, and director Peter Hunt has come under considerable local media criticism for taking liberties with the historical facts the movie is based on.

Alberta novelist Rudy Weibe has loudly protested the film's historical inaccuracies, but Director Hunt has defended himself against these charges, saying that he never intended to make a historically accurate film. He would rather have made a hit, he says.

Banff was also the shooting site of the made-for-television film, To Elvis With Love, a Ray Stark production, while the Time-Life television movie, Amber Waves, with Dennis Weaver and Kurt Russell, was shot in the Lethbridge area of southern Alberta.

Edmonton producer Jack Wynter shot his movie Parallels in Edmonton. Directed by Mark Schoenberg with a $500,000 budget, Parallels was the least expensive of the major efforts.

Death Hunt, originally entitled Arctic Rampage, headed the budget list at $10.5 million, followed by Silence of the North at $9 million, The First Hello at $2.5 million, and Amber Waves at $1.5 million. According to Ludlow, about one third of this money was spent in the province.

Edmonton producer Fil Fraser, known for his films Why Shoot the Teacher and Marie-Anne, has just wrapped up shooting in Saskatchewan for The Hounds of Notre Dame, based on the life of the fiery Father Athol Murray.

The Hounds of Notre Dame was directed by Zale Dalen, who attracted considerable attention for his initial effort Skip Tracer.

Fraser is also working with Edmonton's CFRN-TV on a television series based on Marie-Anne. Not all went Fraser's way this year though, as Back to Beulah, a feature film based on author W.O. Mitchell's play, stalled before production could be completed. The future of this project is not known at this time.

And Edmonton producer Harry Cole met a similar fate with his film Thirty Years to Thursday.

So, while the backbone of the local industry remains the 16mm documentary, a large number of Albertans, and outside producers, are eying the province. If the proposed government legislation comes into effect soon, the young but thriving Alberta scene will become even more competitive and crowded.

Arctic Rampage Productions
would like to thank

Terry Quesnel Veterinary
of Vernon, B. C.

for super handling of all nedds on
Death Hunt

Let Them Entertain You
Around the World in 80 Nights

MONDO STRIP

Presented by :
Manesco Films Limited
Anthony Kay Production

Screening Times :
Ambassade V
- May 13 at 3:30 p.m.

Regent Theatre
- May 15 at 12 noon
- May 18 at 12 noon
- May 21 at 10 a.m.

In Cannes contact :
Anthony Kramreither
Cinema Canada
Carlton Hotel
Room 114-118

After Cannes :
217 Arnold Avenue
Thornhill, Ontario, Canada
(416) 881-5443

British Columbia

B.C. Production To Top $100 Million In 1980

VANCOUVER — Out of the Blue — formerly called CeBe — and made in Vancouver at a cost of $3 million will be on view at the Cannes International Film Festival.

The picture, starring Linda Manz and Dennis Hopper, had one of the roughest rides in feature filmmaking in B.C. this past year. Canadian Leonard Yakir, whose company launched the movie, was replaced as director within a week or so of starting the film. Executive producer Paul Lewis, who'd worked with Hopper on Easy Rider and The Last Movie, talked the actor into taking over directorial reins.

Then into town flew the bigwigs of ACTRA — Association of Canadian Radio and Television Artists. Battlelines were drawn over union problems and proper definition of a Canadian film. There was a truce and the film was finished but even now it's unlikely whether Lewis, Hopper and ACTRA will ever see eye to eye on any future Canadian production.

Out of the Blue — the movie took on that title because Canadian composer Neil Young has written that song for the film — was part of the feature film boom in B.C. in 1979. There were 11 productions completed last year bringing $40 million worth of activity to the province as compared with three films totalling $12.5 million the year before.

But it's this year — 1980 — that B.C. filmmakers will see a boom. Total production in B.C. in 1979 was $53.2 million. Projected film production total this year is $100 million, and that's considered less than it actually will be.

The official list of scheduled productions upon which predictions are based is drawn up by Justis Green, B.C. film promotion officer, and does not include all the film projects, some of which have cropped up at the last minute. And, as always, there'll be more to come along.

At last count before Cannes there were 18 feature films ready to go and two television series. One is the ongoing Beachcombers, which CBC-TV has been doing on its own for too many seasons. The other is Ritter's Cove, a new CBC production.

Included in the west coast production line-up are The Last Desperado, $6 million western shooting in the Kamloops area from October to December; Phil Borsos' The Grey Fox, story of Canada's first train robber, Bill Miner, shooting from September to November at a cost of $3 million; Babysitter, a Filmways production at $2.5 million, shooting this summer as a made-for-TV movie; Up River, in at $1 million, with Bob Clark of Golden Key Productions in Los Angeles, doing the story of Ralph Edwards, the hermit of Lonesome Lake. It's in pre-production now. Also planned for June and July shooting is the $1.2 million Windwalker, produced by Keith Merrills of San Francisco. It's a Disney-type family entertainment Merrills also will direct.

Stuart Margolin, Angel in the Rockford Files television series, spends a lot of his time on Saltspring Island and has become a Canadian citizen. He contributed mightily to the script of Donald Sutherland's B.C.-made A Man, A Woman and a Bank. And now he surfaces with his own film baby, Up at the Villa, a $3 million production to be shot in Victoria and in the Gulf Islands in the fall.

It will be an updated version of the Somerset Maugham story, one of three not yet brought to the screen. Margolin, who's doing the screenplay, also will direct and hopes to star in it. Sally Kellerman is expressing interest in doing the film.

Carroll Ballard, whose first feature, The Black Stallion, has met with such unprecedented critical and popular acclaim, is in Vancouver now with producer Lewis Allen, plotting the $5.5 million version of Farley Mowat's Never Cry Wolf. B.C. technicians will be on the film although it will be shot in the Yukon Territory. William Katt and Tom Berenger are the actors mentioned to co-star with the wolves.

American Sandy Howard, an almost regular partner with Montreal's Harold Greenberg, has been in touch with Justis Greene to explain his long silence. He had to get too involved with Meteor. Death Ship turned sour when it shot in New Orleans instead of in Canada. But The Gold Train still is set to go in B.C. It's the $10 million high adventure feature shooting in October and November in the Fort St. John area with a couple of ancient steam locomotives doubling as Russian trains and the northern B.C. area standing in for Siberia.

Same goes for Murder on Pier 7, a hold-over from last year but now planned to shoot entirely in B.C. rather than Alberta with pick-up work in the west coast province. Producer is John Board, and budget is set at $6 million.

As if the Vancouver Symphony Orchestra hadn't been duped enough in The Changeling — Seattle's orchestra never sounded this good — now comes The Journey, in which a European concert-pianist just happens to fall in love with a Canadian girl on a train heading west. And she just happens to be the daughter of the Vancouver Symphony conductor. It's unlikely real baton-wielder Kazuyoshi Akiyama will be in The Journey.

Triad is a $5 million international drug drama scheduled to be filmed in Vancouver and Hong Kong, produced by Bradford Harris — probably in evidence at Cannes — and written by Bob Hopkins, a French Riviera resident who just happens to have a new novel, Riviera, coming out just about film festival time. It will be done for Universal in Hollywood.

O.J. Simpson, also a semi-regular at Cannes, has an office on the Columbia lot in L.A. and his company, Orenthal plans Jim Beckworth for B.C. this summer. The $3.5 million NBC-TV special tells the story of a black man in the 1840's who marries an Indian princess and becomes an Indian chief. O.J. himself is set to star.

Closest thing to a skin flick will be Temptation, a $4 million summer shoot set for Vancouver. A Filmworld production, it's to be directed by Pierre Brousseau whose last temptation was Tanya's Island, starring Canadian sex symbol Dede Winters.

Apart from The Grey Fox, first feature for Vancouver prize-winning filmmaker Phil Borsos,

cont. on p. 61

Where Canadian film comes together.

BELLEVUE Pathé

MONTREAL
Motion Picture Laboratories
& Sound Studios
André Collette, President
2000 Northcliff Ave.
Montreal, Quebec
H4A 3K5
Tel: (514) 484-1186

TORONTO
720 King St. West
Toronto, Ontario
M5V 2T3
Tel: (416) 364-3894

PATHÉ SOUND &
POST PRODUCTION CENTRE
Joe Grimaldi, vice-president
121 St. Patrick St.,
Toronto, Ontario M5T 1V3
Tel: (416) 598-2521

A DIVISION OF ASTRAL BELLEVUE Pathé LIMITED

B.C. Production

cont. from p. 60

only other local production is Interlock, a first feature for Tom Braidwood and Steve Miller, both of Vancouver. The $2 million production is set to roll in July.

There will be two star-studded films made here this year. One is the $5 million Motherlode, that was written by young Fraser Heston to star father Charlton Heston. Daniel Fine will produce out of Toronto and the younger Heston will be executive producer. It's to be done up the west coast and in Vancouver, shooting in August and September.

Fraser Heston has just completed The Mountain Men, which he wrote, and in which Charlton Heston played the starring role. These are his first features but in these parts, where he's been lying low for the past few summers; Fraser Heston is known for his documentary film about the migratory patterns of the grey whale.

A marine biologist by profession, he's been working at the Vancouver Aquarium. And he takes time out from film preproduction in May to marry Vancouver girl Marilyn Pernfuss.

But bigger even than Charlton Heston's movie will be On Golden Pond, which 20th Century-Fox plans for B.C. from July to September. It will cost at least $8 million and will bring together in a money-making film, Jane Fonda playing Henry Fonda's daughter. And none other than Katharine Hepburn will play mother.

Film officer Justis Greene is really excited about this production, having just discovered a mansion that looks like it belongs in Maine, where the story is supposed to be set. The mansion is just outside Duncan on Vancouver Island and was built in 1910 by the same man who designed the Parliament Buildings in Victoria. Recently purchased by a young man called Gary Peterson, it came to Greene's attention when neighbors urged Peterson to telephone the film office because, they said, the house was one that belonged in the movies.

Already completed here this year is Mr. Patman, $4 million drama starring James Coburn and Kate Nelligan, directed by John Guillermin and produced by Toronto's Bill Marshall and Alex Macdonald of Calgary. This movie has had more title changes. First it was Patman, changed to The Bed Next to Mine, then to Midnight Matinee. Last report had it as Mr. Patman.

Finished shooting in Vancouver now is All Washed Up, the $8 million punk rock picture directed by Lou Adler, whose The Rocky Horror Picture Show still shakes the walls of theatres everywhere as its cult followers jam the movie palaces.

All Washed Up stars Diane Lane, last seen in A Little Romance, and with her are musicians formerly known as The Sex Pistols. In the movie they're called The Looters and are identified as Ray Winstone, Steve Jones, Paul Cook and Paul Simenon.

After weeks of location shooting with local punksters as extras, All Washed Up moved on to Charlottetown. Pa., taking with it Canadians in the crew because Adler and company have been loud and long in praise of film technicians here.

Last year American Bob Stabler, with a long career behind him as producer of the TV series, Hopalong Cassidy, Have Gun Will Travel and other long-run favorites like Gunsmoke, shot 26 episodes of Huckleberry Finn and His Friends in B.C. The $3 million series, sold to German television and available in the U.S. and other territories, starred Canadian kids as Huck and Tom Sawyer, plus German performers and Americans. Stabler intends to stay in B.C. to continue his film work.

He has three features going in 1980, and directors and others involved will be from his repertory personnel from Huckleberry Finn. Showing he means business, he has snatched from Justis Greene his capable assistant, Jan Campbell, to be his production aide. Lucky as always, Greene replaces her with Robyn Britton, a film and theatre major from University of British Columbia, who comes to film promotion via the government's tourist branch under which the office falls.

Definitely going ahead this summer is By Design, a sophisticated story of two lesbians who want to have a baby. Claude Jutras, en route to Vancouver from a Jutras retrospective in Tokyo, will direct the $3 million feature to be produced by Beryl Fox of Toronto and Werner Aellen of Vancouver. Script is by Joe Wiesenfeld of Vancouver.

Casting isn't yet complete, with negotiations on for a stunning American actress. She will play opposite Canadian actress Micheline Mercure, daughter of Cannes' prize-winner Monique Mercure of J.A. Martin Photographe. Canadian actor Nick Mancuso, one of the hottest talents in Hollywood now, is expected to sign on as the young photographer who is drafted into fathering a child.

By Design will have an eight-week shoot and, says Aellen, should be ready for Cannes next year. It is Jutras's second feature for Beryl Fox, best-known for her award-winning TV documentaries. She produced Surfacing last year. Due on Canadian screens in July, it stars Joseph Bottoms and Katherine Beller from Los Angeles, R.H. Thomson and Margaret Dragu from Canada.

Cameraman on By Design likely will be René Verzier, who shot Two Solitudes. Doug Higgins of Vancouver, known for his work on Strange Companions, Serpico and Dog Day Afternoon, will be art director.

Missing from the production list in B.C. is Dino DeLaurentiis' Conan, the $20 million comic book caper that was supposed to star Arnold Schwarzenegger as the mythical muscleman. After DeLaurentiis' run-in with Canadian Film Development chief Michael McCabe, who, in different terms, told the Italian producer to peddle his papers elsewhere, screenwriter and director John Milius packed his suitcase and left B.C. maybe for good.

A C F C

COULD and DID

The Association of Canadian Film Craftspeople

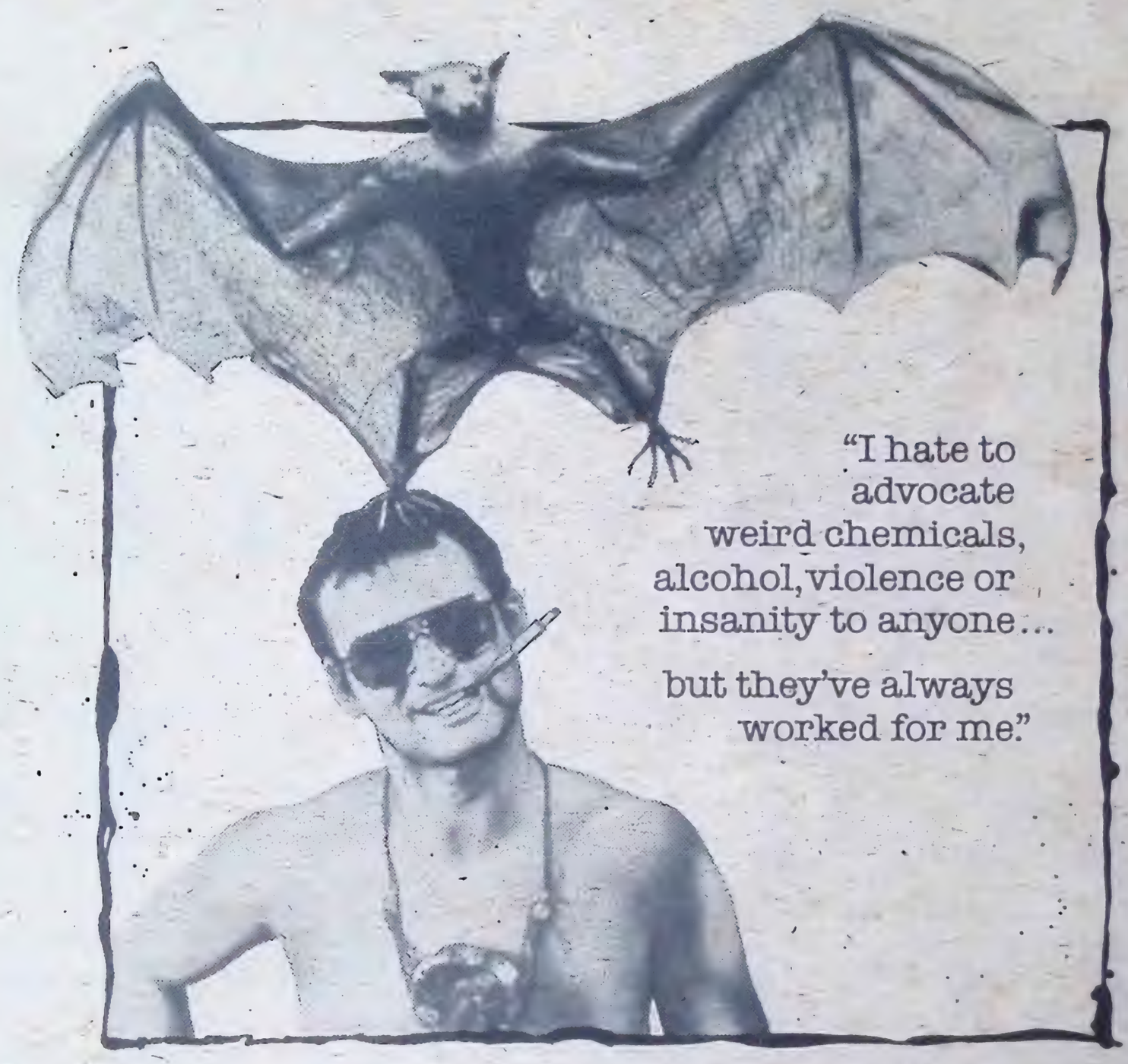
We Crew Feature Documentary Commercial & Industrial Films

Suzanne DePoe / General Secretary
43 Britain Str Toronto Canada
(416) 368-4672

WHEN IN SOUTHERN CALIFORNIA VISIT UNIVERSAL STUDIOS TOUR AN MCA COMPANY

WHERE THE BUFFALO ROAM

THE MOVIE BASED ON THE TWISTED LEGEND OF Dr. Hunter S. Thompson



"I hate to advocate weird chemicals, alcohol, violence or insanity to anyone...

but they've always worked for me."

BILL MURRAY • PETER BOYLE

"WHERE THE BUFFALO ROAM" co-starring BRUNO KIRBY and RENE AUBERJONOIS • Screenplay by JOHN KAYE

Music by NEIL YOUNG • Produced and Directed by ART LINSON

SOUNDTRACK AVAILABLE ON BACKSTREET/ MCA RECORDS & TAPES

A UNIVERSAL PICTURE

© 1980 UNIVERSAL CITY STUDIOS, INC. ALL RIGHTS RESERVED

Opens Across Canada May 2

Ontario

Toronto Focal Point For Feature Production

TORONTO — As the centre of commerce in English Canada, the city of Toronto (and province of Ontario) were arguably the biggest beneficiaries of Canada's feature film explosion in 1979.

A cursory look at the statistics tells the story. Of some $205 million worth of feature production shot in Canada during the year, fully $89.6 million of that total — almost 44 per cent — was shot principally in Ontario. That figure represents the production budget values of 26 features (out of 55 English-language flicks shot in the country), and a significant portion ($4 million) of the budget for the Japanese epic, Virus.

As impressive as the production totals, is the fact that most of the legal and financial expertise, the publicists, the crews, performers and composers, studios and post production facilities necessary to produce a film are based locally. Hollywood North is more than just a catch phrase — it denotes the focus of the English-language industry in Canada.

And outside of a handful of films (Happy Birthday Gemini, Family Man, Virus), virtually all were financed by Toronto-based investment houses and producers. Have a look at the list: High Point, Nothing Personal, Silence of the North, Circle of Two, Phobia, Middle Age Crazy, Off Your Rocker, The Last Chase, Anatomy of a Horror, The Intruder, Teddy, Prom Night, Title Shot, Cries in the Night, Head On, The Brood, Tanya's Island, Surfacing, Double Negative, Proper Channels, Never Trust An Honest Thief, and Kidnapping of the President.

In the U.S., a multiplier of six is generally used to gauge the economic benefits of film production to a given region, according to Brian Villeneuve, of the Ontario Ministry of Industry and Tourism's film industry development office.

Using that as a basis, then, a conservative estimate would put the economic value of Ontario's feature film production during '79 alone at over $500 million. The estimate is indeed a conservative one since the American model is based on those States that do not have the heavy concentration of film-related services now found in Toronto. If anything, the $500 million figure is low.

The Secretary of State's point system — which requires that 75 per cent of remuneration paid to persons involved in production, and 75 per cent of post-production remuneration wind up in Canadian hands if the production is to qualify for tax benefits — appears to be doing its job. Villeneuve estimates that 80 per cent of the average feature film budget finds its way into Canadian — in this case, Ontario — pockets.

Statistics have not been compiled to date, unfortunately, on the labour front. But if one uses the figure 70 as a guide to the average number of people directly involved in a given production, simple arithmetic indicates that some 1,800 jobs were created during the year on Ontario-based productions.

And most of Canada's film unions and guilds — the Association of Canadian Television and Radio Artists (ACTRA), the Association of Canadian Film Craftspeople (ACFC), the Canadian Film Editors Guild (CFEG), the Directors Guild of Canada (DGC), the American Federation of Musicians of the U.S. and Canada (AF of M), the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators of the U.S. and Canada (IATSE), and the Canadian Society of Cinematographers (CSC) — are all Toronto-based. Since production is focused in and around the city, therefore, it's not surprising that a significant portion of the membership of these respective organizations resides locally.

Take the performers and writers' union, ACTRA, for example. Its assistant general secretary, Stephen Waddell, says over half of the union's 6,579 members live in the province of Ontario. No fewer than 3,800 base their activities out of To-

cont. on p. 65

"Shoot! You can't miss in Ontario"

Old Fort Henry, Kingston

Feature films, television programs, commercials, you name it. Ontario has everything it takes to make your production a success.

You want locations? We've got them. Talent? Either behind or in front of the camera, we've got them too!

Labs and studios? Toronto now ranks next to Los Angeles and New York as a production centre in North America–with some of the most sophisticated post-production hardware available anywhere plus the people to run them perfectly.

Production companies, internationally recognized and interested in co-productions? Again, we've got them.

An investment climate singular in its attractions. A dollar that makes your work here more than worthwhile. Ontario has them all going for you.

Whether your concern is the frame line, the deadline or the bottom line, look no further. It's all here. Before you even load the camera, aim to shoot in Ontario.

Film Industry Development Office
Ministry of Industry and Tourism
Hearst Block, Queen's Park
Toronto, Ontario M7A 2E1 Canada

Please send me more information on:
☐ *Film Maker's Almanac* Ontario/Canada
☐ *Get the Picture* Site Locations book
☐ I would like more information. Please call me.

Name_____ Title_____

Organisation_____

Address_____

Tel. No._____ Telex_____

Ontario/Canada

Larry Grossman, Minister of Industry and Tourism
William Davis, Premier

OTTAWA

The International Animation Festival

August 23 to August 28, 1980
The National Arts Centre

Entry forms, rules, regulations available at Cinema Canada, Hôtel Carlton, or
The Canadian Film Institute, 75 Albert St., Ottawa, Canada

Unions, Services, City All Flourish In Boom

cont. from p. 63

ronto, with an additional 246 that are members of the Ottawa chapter. Montreal and Vancouver, by comparison, are home to 700 and 673 members, respectively.

Though income figures are not available on a regional or provincial basis, Waddell says the 'real' income (accounting for spillover of salaries earned in '79 but not paid until early '80) of ACTRA's performers during the past year was about $7.5 million; for writers, income totalled about $750,000. Since Ontario members constitute about 61 per cent of the union's national membership, it would seem a fair bet that a similar portion of the year's income was earned by members who live in the province. That translates to roughly $5 million of the $8.25 million paid out to writers and performers during 1979.

Waddell says the production boom during the past 12 to 18 months has resulted in a doubling of ACTRA members' income over the previous period. Still, like the American Screen Actors guild (SAG), there is incredible variation in individual earnings. Final figures for 1978 show that 3,217 of ACTRA's then — 6,158 members earned less than $1,500 over the year, with a select few — 156 to be exact — pulling down salaries in excess of $30,000. A large number, meanwhile, found themselves in the $7,500-$15,000 bracket, he says.

Other trade unions and guilds registered healthy membership growth and commensurate growth in income. A couple of the more notable success stories of the past 18 months, of course, was the birth and maturation of the ACFC, a union of film technicians born in the fall of '78 that now has 250-odd members, and the formation of the Academy of Canadian Cinema, responsible for the success of this year's Genie Awards. Again, both groups are essentially Toronto organizations (ACFC's sole chapter is located here, and over 400 ACC members — compared to 60 or so in Quebec — base their professional activities in Toronto).

Toronto's three major studios — International Film Studios in Kleinburg, the recently-constructed Magder Studios in neighbouring Scarborough, and Studio Centre Ltd. (better known as the Lakeshore studios) — were used heavily during the year. International, now on the trading block for $1.5 million, hosted fewer but lengthier projects, most notable of which were Virus (which used the facility from July of '79 to March of '80), and Matt and Jenny, the 26-episode Global Television series that was shot at Kleinburg last summer. CBC-TV's now defunct A Gift to Last series, along with short stays for Silence of the North and Kidnapping of the President, plugged the intervening holes.

Producer Zale Magder's studio served as home to a couple of his own productions: Phobia (releasing this year through Paramount), and Never Trust An Honest Thief. Among the other feature shoots which used his three-stage facility were Jon Slan's Christmas Carol (an ABC-TV flick), Family Man (Time-Life), Nothing Personal (now playing via American International Pictures), Kidnapping of the President (starring Star Trek's William Shatner), and David Cronenberg's The Brood.

In order to compete with Magder's spanking new operation, International's two-stage facility (based on a 140-acre site of varied topography with some standing sets) underwent some renovations during '79, including new flooring and painting. Spokesman Patricia Johnston says another $150,000 in work is needed to bring it up to par, however.

Meanwhile, Toronto's primary feature film labs — Film House, Pathé Sound and Post-Production, Quinn Labs and Medallion Film Labs Ltd. — registered similar pictures of profitability.

Client rep Bill Townsend of Film House reports the post production facility worked on 28 features (with production budgets of over $100 million) during 1979. And not all were Toronto shoots — witness The Black Stallion, and such Montreal flicks as Filmplan's Hog Wild, RSL's Your Ticket Is No Longer Valid, Cinema One's Final Assignment, and the Canada-France co-production, Atlantic City, USA.

Townsend says Film House's technical expertise has provoked the interest of foreign producers, and he expects 1980 to be another banner year. Currency differences have also helped Film House score points over foreign competition, he says.

Pathé, though a smaller facility than Film House (which, combined with its interest in Quinn Labs now offers seven theatres to Pathé's two), nevertheless has attracted some prestige projects. The Grimaldi brothers' work on The Changeling has earned them rave notices and a Genie Award for sound. Othe projects booked into the facility (three months in advance, same as last year) include High Point (the first Dolby stereo mix to be done in Canada), Middle Age Crazy, Happy Birthday Gemini, Proper Channels, Cries in the Night and Head On. Garth Drabinsky's Tribute, picked up by 20th Century-Fox for a Christmas break later this year, has been committed to Pathé as well.

A new theatre is skedded to open in May, and a spokesman says preliminary signs forecast a strong year ahead. It's unlikely that growth will keep pace with '79 however — with volume three times that of '78. Among the projects Pathé handled last year were Filmplan's Scanners and Dirty Tricks (releasing via Avco Embassy in '81), Beryl Fox' Surfacing, the youth-comedy Pinball Summer, and production arm Astral Bellevue Pathé's Terror Train.

The complex web of other film services — from publicity to equipment suppliers to special effects companies — also grew with the feature film boom, but it would require more room than is available here to document properly. Even the government grew in response to an observed need to encourage the development of the industry here.

Villeneuve and the three-member film industry development office at the provincial level, and the appointment of Naish McHugh to act as film liaison officer at the municipal level are examples. Both have helped cut red tape for producers and have gone to bat for them within their respective bureaucracies.

Says Villeneuve: "We want to take advantage of the situation. the Capital Cost Allowance will not be around forever, and when that terminates, we want an industry that will be self-sustaining."

DIRECTORS GUILD OF CANADA

Sydney Banks
President

Robert Barclay
National Executive Director

National Office
3 Church St., Toronto, Canada M5E 1M2
(416) 364-0122

Academy of Canadian Cinema

Académie du cinéma canadien

Celèbrating Filmmaking and Filmmakers in Canada

- Annual Genie Awards
- Promotional activities
- Information bank
- Research
- Educational programs
- Workshops, seminars, retrospectives
- Screenings

Membership open to all Canadian feature filmmakers

In Canada:
653 Yonge Street
2nd floor
Toronto, Ontario
M4Y 1Z9
(416) 967-0315

At Cannes:
Please contact —
Andra Sheffer — Executive Director
Maria Topalovich — Director of Publicity
Residences Gallia or:
c/o Cinema Canada, Hotel Carlton.

PAY-TV

NFB On Pay TV

"Public Elements Should Be Stronger"

With our last issue, CineMag began publishing opinions and briefs on the question of Pay TV in Canada. The Canadian Radio-Television and Telecommunications Commission held hearings in March and April on the matter, and the future of Pay TV will soon be decided. James Domville, Film Commissioner, delivered the following address as he presented the National Film Board of Canada brief to the CRTC. He maintains that "Parliament has never accepted the real price of Canadian production," and goes on to describe the role the Board would like to play in the new scheme of things. On the opposite page, Astral Bellevue Pathé makes its own recommendations. Needless to say, it believes the private sector can best handle the new system. The debate will continues in CineMag throughout the summer.

Briefly put, the National Film Board is an underutilized Canadian programming resource which too often appears absent from the television screen. We believe we have a larger role to play in this medium on a basis that is quite different from regular broadcasters and consistent with our traditional role in non-electronic distribution.

Actually, I would like to establish the electronic equivalent for the '80s of the old circuit of itinerant projectionists whom John Grierson sent off to meeting halls, club rooms, and church basements with their screen, projector, and generator. They drove or flew to the smallest communities to bring Canadians a new and more confident national image — often for the first time in their own language.

For example, we are interested in programming a regular high-quality series on cable — perhaps monthly to start. Such a series could draw on the NFB archives and non-NFB material as well. But this cannot be done without earning revenue from the system. We can't subsidize such projects from already stretched resources given the loss of more than 20% of our purchasing power over the last two years.

For that reason, the nature of our future television role depends largely on forces beyond our control. That includes the implementation of CBC-2 and additional sources of revenue from the media markets — especially, in our opinion, from the cable system.

Of course, there are many things we can begin doing on our own and the Northern Support Project is an example. We have had a long history of involvement in the North — especially in training native production groups. We want to develop that involvement according to the principles laid down in our brief. We believe the preservation of native cultures is a national trust, we believe native communities must have control over their television diet, and we believe native programming must be encouraged under native control.

I think it is important to remember that native broadcasting must remain a national responsibility basically separate from broadcasting revenues. We should not tie funding of native production to other, potentially unstable, revenue sources. Funding should come from the public treasury with supplementary income from other sources.

Leaving our particular concerns aside, and addressing the broader issues involved, I must admit I do not envy your position — or, I should say, your dilemma.

You must uphold the public interest in your deliberations and that interest is clearly expressed in the laudable and visionary objectives of the Broadcasting Act. I completely agree with the conclusion reached in the CRTC's Special Report on Broadcasting in Canada, which said:

> "The Canadian broadcasting system is a national cultural resource dedicated by statute for the benefit of all Canadians, in all regions of Canada, to safeguard their identity and unity, to enrich their cultural understanding, and to strengthen the fabric of their country. If the system does not provide those programming benefits, then it is nothing. If the programming of the system does not display the images, sounds, and accomplishments of Canadians, then Parliament's clear objectives and expectations have been negated."

But Parliament has never accepted the real price of Canadian production or put in place the tools to implement its own wishes as written in the Broadcasting Act. Therefore, can we really be surprised that Canadians seem to want more and more American programming oblivious to the danger this poses, in my opinion, to the future welfare of the country.

I believe that the apparent contradiction between the public interest and the public preference is the result of a series of short-sighted policy decisions that compromised our future both heedlessly and needlessly. We are paying the price — and will continue to pay the price — for the historic and nearly complete relinquishing of our media to foreign entertainment.

This is not freedom of choice. This is not diversity. It is the opposite. We only seem to get more freedom to choose when we watch the same "I Love Lucy" reruns, but we do not have the freedom to watch what the American industry does not choose to produce.

Can anyone believe that this deluge has not had a profound cumulative effect on the Canadian sense of identity — especially in English Canada? The result will surely be social, cultural and, eventually, political suicide if we do not make the attempt to change.

This indiscriminate importation of someone else's imagination would be, perhaps, a minor concern if we had a competitive Canadian alternative. Unfortunately, while we have overindulged ourselves on dumped American programs, we have starved our own program producers. It is a sad irony that Canadians with talent that is unrecognized in Canada suddenly seem to acquire tremendous abilities on the flight to Los Angeles.

Over the years we have simply refused to pay the real price of having a Canadian broadcasting system that is capable of meeting the objectives of the Broadcasting Act. We have allowed the private sector of the system — broadcasters as well as cable-casters — to act primarily as retransmitters of foreign entertainment. At the same time, we have not given the public sector the funds needed to do the many different jobs well that we wanted done, nor did we create the economic structure which encouraged quality Canadian programming by private broadcasters. In the end, we buy the hardware necessary to deliver our favourite American program and cut back on Canadian program production to pay for it.

Today we see provincially-licensed closed circuit pay-TV; illegal satellite earth stations accepted by the federal government and sometimes paid for with municipal funds; and pirate transmitters in the north. Add to these wonders videocassette recorders, videodisk players, fibre-optic cable; transnational direct broadcast satellites; and god knows what else. All of these new technologies and jurisdictional jealousies seem to have only one end result — undermining the objectives of the Broadcasting Act.

You are faced with tough, and apparently contradictory, decisions. I can only implore you to avoid expedience just as Sir John A. MacDonald did when he forced the CPR to build the transcontinental railroad north of Lake Superior rather than south of it. The additional cost was immense and contrary to business logic. Yet, he had both the vision and the political will to make that difficult decision. I wonder if the political will exists today to put the national interest first?

This Committee is an important part of the process needed to establish that political will, and the recommendations you make must be made with that end in mind. For that reason, you must resist those voices advocating action at any cost. We do need action, but it must be consistent with the public interest. If you have any doubt whether a proposed development in our broadcasting system is in the public interest, I would suggest you use the "simple test" CBC President Al Johnson gave your earlier this week:

> "will it increase the production of quality Canadian programming and will it contribute to greater viewing of Canadian programming? If it won't, why undertake it."

With this thought foremost in mind, I believe there are a number of principles you should consider in your deliberations.

First, the only long range solution to the technological dilemma is the production of Canadian programming that is of sufficient quality and popular appeal that Canadians will choose to watch it. This will only occur on a consistent basis if Canadian budgets begin to approach American budgets much more frequently. In turn, this means using every means possible to raise the hundreds of millions of dollars in new production funds needed to do the job the public interest requires.

We have made three suggestions in our brief that we believe would significantly increase production funding — perhaps by as much as $250 million per year which should mostly go to the private independent program producers. These suggestions are not definitive. They are presented only as examples to support our contention that a more efficient structuring of the Canadian broadcasting system, with program production as a real priority, could raise much greater production revenues.

I must add that even with new revenues generated within the communications market, we will still have to rely on parliamentary appropriation to meet our unique needs in English and French, not to mention native languages.

Second, I believe that access to the present broadcasting system for Canada's independent program producers is much too limited. New windows must be opened in the system, which tends to be vertically integrated, and the cable network gives us the opportunity to do it. Of course, access without a fair financial return would undermine independent production rather than encourage it.

Third, we are not sure pay-tv is either inevitable or desirable. However, it must not be introduced in any manner that is not demonstrably capable of generating maximum revenues for Canadian programming in both official languages. We support the CRTC's minimum guidelines of 35% of total revenues and 50% of screen time devoted to Canadian production. These are the minimums needed, in our opinion, to be consistent with the Broadcasting Act.

It is essential that the Canadian pay-tv system, should it be introduced, not simply become another marketing tool for foreign programming or become the means for the cable industry to upgrade their hardware at the expense of programming revenues.

Fourth, the balance between the public and private elements of the broadcasting system has dramatically shifted to the private sector over the years and this has seriously worsened the crisis we now face because of the structural problems of the system. It seems incredible that the lesson many people draw from this fact is that the Act should be changed. On the contrary, the public elements of the broadcasting system should be strengthened. I can make the point no clearer than the Clyne Committee did when it recommended:

> "The broadcasting services provided by the CBC are the main national instruments for the preservation of Canadian social and cultural sovereignty, and should be recognized as such. The CBC should be afforded whatever means may be required to reinforce its function in that regard."

cont. on p. 70

Famous Players Limited
Salutes
THE CANADIAN FILM INDUSTRY

We are proud to have had a part in
the production of many of the fine
English and French films produced
in Canada over the past few years
and look forward to continued
participation in the years ahead.

FAMOUS PLAYERS
1920 1980
CELEBRATING 60 YEARS
OF ENTERTAINING CANADIANS

Astral On Pay TV

"System Run By Private Sector Co"

The polls indicate that a great number of Canadians want a television viewing alternative, and that they would be willing to subscribe to a high quality Pay TV system.

The experience of our neighbours to the South is probably a good indicator of what one could expect from the introduction of a Pay TV system to Canada. Home Box Office, in its submission to the Commission pointed out that whereas Pay TV had humble beginnings in 1972 "seven years later, at the end of 1979, Home Box Office had more than four million subscribers in more than 1,700 affiliated systems..."

Furthermore they pointed out that "by the end of 1979, an estimated six million U.S. homes received Pay TV programming from one source or another," and that "although Pay TV purchasers still represent barely 7.5% of U.S. television homes, their numbers have doubled in each of the last two years."

Besides the market demand, another important factor is that as a result of the rapid development of Pay TV in the U.S., the Pay TV opportunity has become well recognized. This has led to the very real danger that, if Pay TV is not introduced to Canada quickly, unlicensed systems using U.S. programming will intrude into the Canadian Market.

Economic and Cultural Benefits

A part of the monies that would be generated by a Pay TV system should be refunnelled into the Canadian production industry to help create the Canadian element of the Pay TV system's programming. This could be done through the development of entirely new Canadian programming, as well as through the acquisition of the Pay TV rights to Canadian movies.

All of the above would generate more jobs for Canadian performers, technicians, producers, directors, writers, support personnel, etc. etc. The boost that this would provide to the Canadian production industry is truly incalculable.

On the cultural side, it is both desirable and to be expected that Canadian programming will often focus on Canadian themes and experiences. For this reason, we believe that a certain portion of Pay TV revenues should be set aside to help foster more of the high quality script writing which can be expected of Canadians if sufficient encouragement is provided. We will return to this latter point towards the end of our submission.

If the time is right and the benefits of the system are obvious, the questions to which we must now address ourselves are how should a Pay TV system be organized and, more specifically, what sort of entity should be running Canada's Pay TV system.

The Ideal Programmer

The basic elements of a Pay TV system are, as others have pointed out before us, as follows:

(1) The Delivery System — or Exhibitor of the program material.

(2) The Programmer — the entity that will choose, acquire, and have developed the programming material for the system.

(3) The producing entities which will supply the programming material.

The element that we should like to analyze at this time is that of the Programmer. Its basic function will be to secure, package, and distribute a pay television programming service to affiliated local exhibitors which are expected, in the majority, to be cable television systems. It will use its programming budget to initiate, fund or purchase appropriate productions. What then will be the activities of and the skills required of the Ideal Programmer?

(A) The Development and Acquisition of Canadian Content Programming in English and French.

The program mix of the English language and French language Pay TV systems should be obliged to contain a certain percentage of "Canadian Content" programming. The principal means of supplying that Canadian Content programming would be as follows:

(a) Development of new Canadian T.V. programming in both the English and French language for the Pay TV systems, through the use of independent production companies.

(b) Acquisition of the Pay TV rights to Canadian-made English and French language films.

(c) Development of new Canadian Content programs through co-productions between Canadian and Foreign production houses, for the Canadian and International markets.

(B) The Acquisition of the Pay TV Rights to American Theatrical Features from American Production Entities.

This part of the business would involve negotiating with U.S. production houses, including the U.S. majors (Columbia, Twentieth Century-Fox, Paramount, United Artists, Warner Brothers, Universal, MGM, etc.) in order to acquire their product. It would involve an expertise and knowledge in all of the following areas:

(a) Knowledge as to the workings of the various U.S. production entities.

(b) Knowledge as to their product, and an ability to evaluate it properly.

(c) A knowledge of the parameters within which one should be able to acquire that product.

(d) With respect to the ability to play some of the U.S. theatrical features on the French language pay system, one would have to be knowledgeable in the area of dubbing or the addition of subtitles to English language programming.

(C) The Acquisition from U.S. Pay TV Companies the Canadian Pay TV Rights to Theatrical Features, as well as Television Programming that those U.S. Companies are now starting to develop for their Pay TV Systems.

This part of the business would involve not only a knowledge of the workings of the U.S. Pay TV entities but, in order to negotiate and acquire the Canadian Pay TV rights from them, would also require:

(a) An expertise with regards to the product they control and their cost of acquisition.

(b) Knowledge with regards to the cost of production to the U.S. Pay TV entities of the programming that they are developing.

The System — Some Recommendations

At this point we should like to make some brief comments on how we believe the Pay TV system should function in Canada. We submit to you that at the outset the Pay TV system in Canada should be run on a national level, by one private sector company.

We agree with the CBC when in their brief on Pay TV they state on Page 19 that:

> "We should in the first instance, organize Pay TV as a national monopoly, as the CRTC itself has recognized, to ensure that overhead, procurement, programming, origination, and other costs are not aggravated through unnecessary competition and duplication. Competing Canadian operations would, quite evidently, lead to an escalation of the prices paid to American film suppliers, for example, and the more systems in place, the more money potentially available to transformation of Canadian broadcasting is used up in duplication of programming, promotion, origination, and other functions of a Pay TV operation. The 'Single National Pay-Television Network' described on pp. 38-9 of the Commission's 1978 Report on Pay Television outlines with great clarity the advantages of such an approach."

We also agree with the Independent Producers' Committee for pay Television when they state that:

> "Programmers of the subscription television service will be competing for the discretionary dollar — money which the consumer spends only after food, clothing, shelter, transportation and other essentials have been purchased. Only the Programmer motivated by the expectation of profit will attract the discretionary dollar. Quite properly this makes the service the business of the private sector."

Furthermore, if ABP were to operate the Pay TV system we would suggest the following:

(1) All cable business should be required to grant access to their distribution systems on a reasonable basis when required to do so.

(2) As a Canadian producing entity we recognize the conflict of interest that would be inherent in our deciding which Canadian films or television programming should be developed through revenues generated by the Pay TV system. Astral feels confident that an acceptable solution to this issue can be worked out, and would offer the following suggestions:

(A) ABP could set up an advisory committee which will make recommendations with regards to the acquisition of, and development of Canadian Pay TV programming and theatrical features.

(B) If the CRTC felt it necessary, an independent committee could be set up to decide upon the acquisition of, and development of Canadian Pay TV programming and theatrical features.

cont. on p. 70

INSURANCE BROKERS SA
SEYMOUR ALPER & COMPANY LTD.

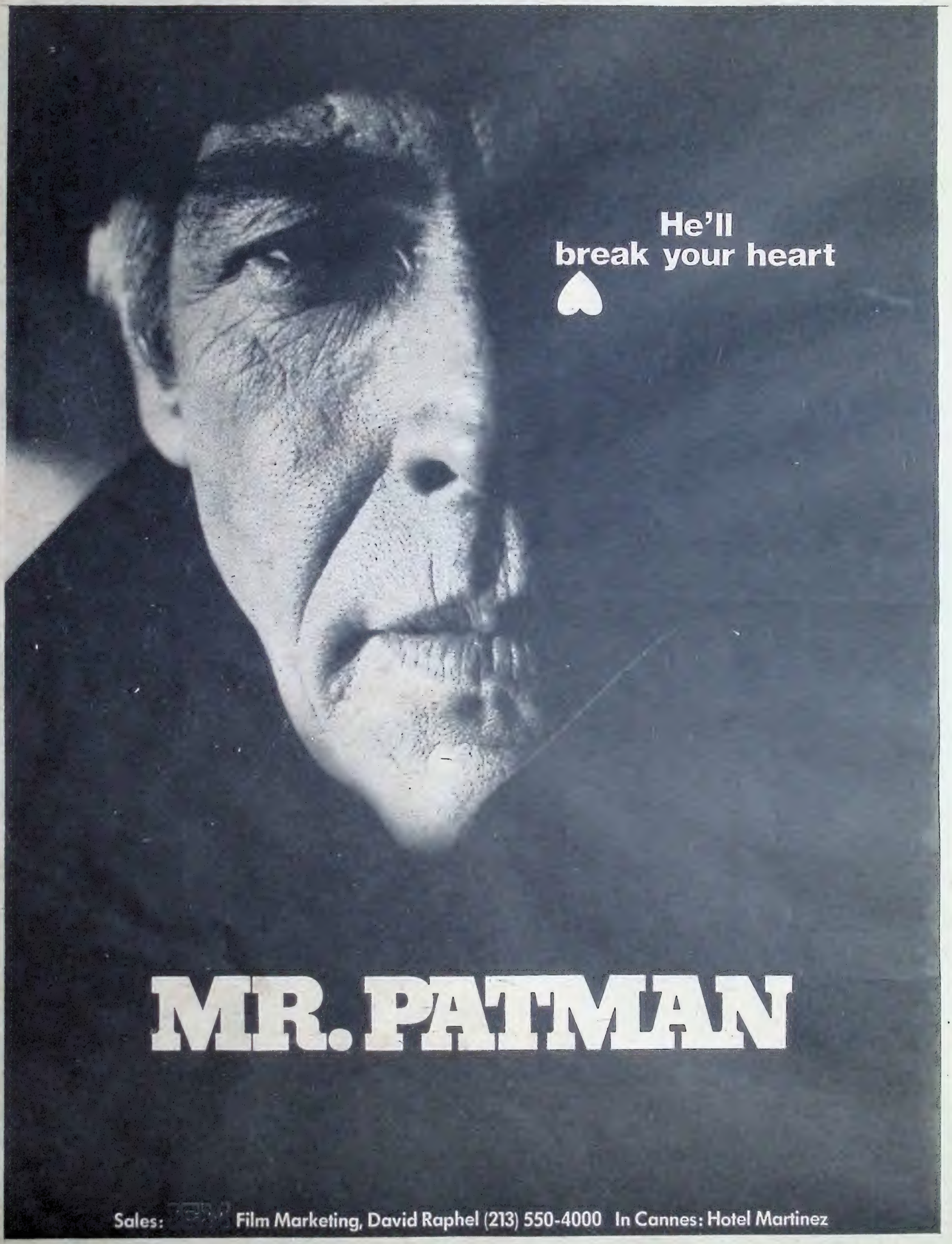
CANADA'S MOST EXPERIENCED MOTION PICTURE INSURANCE BROKER

MORE THAN 45 FEATURE FILMS INSURED TO DATE

CONTACT: SEYMOUR ALPER

MONTREAL:
5165 Queen Mary Road,
3rd Floor,
Montreal, Quebec H3W 1X8
Telephone: (514) 489-8601
Telex: 05-566187 (SACO LTD.)

TORONTO:
965 Bay Street,
Suite 1902,
Toronto, Ontario M5S 2A3
Telephone: (416) 968-0239
Telex: 05-566187 (SACO LTD.)


He'll
break your heart
MR. PATMAN
Sales: Film Marketing, David Raphel (213) 550-4000 In Cannes: Hotel Martinez

ABP—Pay TV

cont. from p. 68

Whatever the solution to the problem, ABP should still be able to work with those Canadian producing entities that are developing programming for the Pay TV system. For instance, ABP could help those Canadian companies to work in conjunction with U.S. and other foreign producing entities. The latter companies could be a source of extra financing, creative input and new markets for those otherwise Canadian-made and Canadian content shows.

(3) Since ABP believes that the first criterion for top quality Canadian programming lies in good script writing, ABP would advocate that a certain percentage of the revenues generated from the Pay TV system should be set aside in a fund which amongst other things would

(A) Provide scholarships and grants to promising Canadian Script Writers.

(B) Subsidize creative and script writing courses.

We should point out that there is a commonly held belief that authors do their best writing when they are writing about their own experiences, themes and environment. We believe that through the aforementioned fund we can help to develop good Canadian writers, and that a natural outflow of that development would be more and better quality scripts and programs dealing with the Canadian experience.

Conclusion

In conclusion, we recognize that the CRTC is about to make an important decision with regards to the introduction of Pay TV to Canada. We wish to state that we, Astral Bellevue Pathé, stand ready, willing and able to assist in that endeavour.

We are a recognized Canadian leader in the production and distribution of both television and theatrical product, and we wish to share our experience and expertise in order to help bring to Canada, a viable Pay TV system.

NFB—Pay TV

cont. from p. 66

Fifth, we support the principle of separation of content and carriage. We believe the cable system should become a rate-regulated common carrier supporting program production through a tiered rate structure such as the one we have suggested in our brief.

Sixth, I do not think there should be any question of putting complete and unregulated foreign channels onto Canadian satellites.

Obviously, the disparity in service between the remote and not-so-remote communities needs to be alleviated. Following the introduction of a Canadian package, the Government must enforce the law that forbids picking up signals directly from U.S. satellites.

Finally, to me, the issue is cultural sovereignty and ultimately, national survival. One country cannot acquiesce to the absorption of its communications system within the system of another country, as we are doing, and expect to remain sovereign.

Co-Productions

cont. from p. 50

Prod Des :
Art Dir : John Blizard (US)
Edit : J. Howard Terrill (US)
Music : Robert Jarmon (Cdn)
Cast : Blance Baker (US), Lloyd Bochner, Colleen Dewhurst, Jeff East (US), Marilyn Lightsone, Paul Hecht, Nehemia Persoff, Murray Metheson

MURDER BY DECREE
(Anglo/Cdn 35%)

Budget : $4.4m (CFDC E-$300,000)
Prodco : Sounds Film (Rotherbite) Ltd. (London); Highlight Theatrical Productions Co Ltd. (Toronto)
ExProd : Len Herberman, Robt. A. Goldston (US)
Prod : René Dupont (UK), Bob Clark
Dir : Bob Clark
Sc : John Hopkins (UK)
DOP : Reginald Morris
Prod Des : Harry Pottle (UK)
Edit : Stan Cole
Music : Carl Zittrer, Paul Zaza
Cast : Christopher Plummer, James Mason (UK), Donald Sutherland, Geneviève Bujold, David Hemmings, Susan Clark, Anthony Quayle (UK), Teddie Moore

POST
PRODUCTION
SERVICES

EDITORS CUT LIMITED
44 WELLINGTON ST. E.
SUITE 24
TORONTO, ONT. M5E 1C8
(416) 364-4038

"Sister Therese" played by Frances Hyland

THE HOUNDS OF NOTRE DAME

ON TIME
AND
ON BUDGET

Congratulations to
Fraser Film Associates Ltd.

Thomas Peacocke as "Pere"

Produced by **Fil Fraser**
Production Manager : **Eda Lishman**
Production Accountant : **Linda Jeffery**
Art Director : **Richard Hudolin**

Directed by **Zale Dalen**
Director of Photography : **Ron Orieux**
First Assistant Director : **John Board**
Sound : **Larry Sutton**

Production Co-ordinator : **Nives Lever**
Unit Manager : **Randy Cheveldave**
2nd A.D. : **Libby Bowden**
3rd A.D. : **Deb Lefaive**
Continuity : **Donna Wong Juliani**
Director of Photography : **Ron Orieux**
1st Assistant Camera : **Ian Preston**
2nd Assistant Camera : **Larry Todd**
2nd Unit Camera : **Gary Seib**
Gaffer : **Neil McCauley**
Best Boy : **Cody Emslie**
1st Electrician : **Charles Konowal**
Key Grip : **Shelley Degen**
Assistant Grip : **Bill Mills**
Assistant Grip : **Ian Reid**
Art Director : **Richard Hudolin**
Assistant Art Director : **Jack Hudolin**
Carpenter : **Dee Embree**
Carpenter : **Tom Scheitel**
Carpenter : **David Ackerman**
Carpenter : **Barrie Pollock**
Set Decorator/Props : **Carmen Milenkovic**
Assistant Props : **Shirley Inget**
Assistant Props : **Laurie Mang**
Assistant Props : **Colin Gregory**
Assistant Props : **Alan Stitchbury**
Costume Design : **Wendy Partridge**
Wardrobe Assistant : **Barbara Borycki**
Wardrobe Assistant : **Randy Fraser**
Seamstress : **Vonnie Metz**
Seamstress : **Jean Sheilbel**
Make-Up : **Rita Steinmann**
Make-Up Ass't : **Lynne Copeman**
Sound Mixer : **Larry Sutton**
Boom Man : **Brock Stevens**
Craft Services : **Cindy Dyck**
Transport Captain : **Alfred Borbely**
Driver : **Rod Kempa**
Driver : **Jim Mountstephen**
Publicist : **Jami Drake**
Casting Director : **Bette Chadwick**
Guarantor Representative : **Rob Iveson**

MOTION PICTURE GUARANTORS
Executive Officers: Douglas Leiterman, Philip S. Hobel
43 Britain Street, Toronto, Canada M5A 1R7 Tel: (416) 361-1664

Institut
québécois du
cinéma

306
Place d'Youville
Montréal, Quebec
H2Y 2B6
(514) 844-1954

IQC

L'INSTITUT QUÉBÉCOIS DU CINÉMA FÉLICITE LES TROIS FILMS QUÉBÉCOIS SÉLECTIONNÉS POUR LE FESTIVAL DE CANNES 1980:

- **FANTASTICA**
  DE GILLES CARLE, en compétition

- **LA BIEN-AIMÉE**
  DE MICHEL BOUCHARD, en compétition

- **L'HOMME À TOUT FAIRE**
  DE MICHELINE LANCTÔT, à la quinzaine des réalisateurs

Pour tout renseignement concernant ces films et tous les films québécois présentés à Cannes cette année, contacter:

Armand Cournoyer
Claire Deslauriers

à l'Hôtel Carlton, chambre 115

FESTIVALS

Animation Comes To Ottawa

OTTAWA — The Canadian Film Institute will hold its Third International Animation Festival, to take place at the National Art Centre in Ottawa from August 25-30, 1980. Electronic and computor animation will be included in this year's festival agenda for the first time. There will be competitive categories for animation especially produced for television, and workshops and demonstrations to enable participants to try out some of the latest in animation equipment.

So far, response to the festival has been overwhelming, report the organizers; 28 countries have already pledged films, and participants from over 30 countries have announced their intention to attend.

International cooperation plays a major role in the Ottawa Fest. It offers animators from around the world an opportunity to exchange ideas and techniques on the craft. Organizers hope participants will return to their countries with fresh insights into the animation developments taking place elsewhere. This year's program includes internationally-adjudicated competitive events, innovative retrospectives, tribute programs, and other specialized sessions designed to advance the Art of Animation. Due to a special arrangement with the University of Ottawa, those attending will be able to stay on campus for reasonable rates, only a short walk from the NAC.

The deadline for entry forms is June 15, 1980. To ensure that all entries are on time for the pre-selection by the international jury, the deadline for film/video entries is July 1. Details on the Festival's rules and regulations, etc., can be obtained from Frederik Manter or Kelly O'Brian, "Ottawa '80," c/o The Canadian Film Institute, 1105-75 Albert St., Ottawa, Ontario K1P 5E7.

Toronto Big On French Hospitality / Trade Forum

TORONTO — An expanded trade forum of seminars on film packaging and marketing is planned as part of the 1980 Festival of Festivals scheduled from September 4-13 in Toronto.

This year's trade session will run for six days — September 5 to 10 — or two days longer than the 'first-ever' trade forum in 1979. Again the Canadian Film Development Corporation, the Ontario Ministry of Industry and Tourism are sponsoring.

Organizer Ilana Frank — who put together last year's successful agenda along with Anna Stratton — says the forum will accomodate about 300 industry professionals, up 100 or so from 1979. Seminars and workshops will take place down the street from last year's site, at the Park Plaza Hotel.

Frank says various industry associations have been invited to conduct concurrent workshops in any of seven meeting rooms booked at the hotel. The provinces have also been invited to set up booths and displays for the forum's duration. Stratton and Frank have just completed a western Canada tour to solicit interest.

At the social centre of things, once again, will be a hospitality suite. And Frank says Toronto film liaison, Naish McHugh, is now trying to obtain city permission for a street dance in conjunction with the Fest.

Meanwhile, Festival spokeswoman Anne Mackenzie declines to divulge programming info until the Cannes festival. At the time, theatres, programs, galas and other details will be made public, as in the past.

Fest director Wayne Clarkson will be at the Cannes festival, scouting films.

Yorkton Shorts In Competition For Gold Sheaf

YORKTON — The 16th Yorkton International Film Festival will be held from November 3-9, 1980, marking its second year as a special Canadian forum for short film competition. An exhibition of award-winning international shorts will also be screened. The 1980 festival will be particularly significant because Saskatchewan will be celebrating its 75th anniversary as a province.

Plans include an emphasis on the distribution of short films. A 'Filmmart' will be organized as a central showcase for Canadian short films. Filmmakers, distributors, buyers, educators, and interested groups can assemble there to discuss and view, in a non-competitive milieu, what is available on the market.

Festival awards will include : The Golden Sheaf Award for the Best Film of the Festival, smaller replicas of the Golden Sheaf for each Category Award, an award of $500 for the Best Childrens Film (sponsored by the Queen City Junior Film Society and International Year of the Child), Special Awards instituted by the Festival Committee at its discretion, and special commendations awarded by the judges.

The film categories are: Documentary, Animated, Television-Drama, Television Public Affairs, Travel and Adventure, Educational/Informational, Nature and Wildlife, Sports and Recreation, Promotional, Experimental, Arts, Childrens, Science and Technology, Short Dramatic (under 30 min.), Health and Safety, Visual Essay, Business and Labour; and also, Direction, Picture Editing, Sound Editing, Cinematography, and Performance.

cont. on p. 73

Banff 1981 : Bigger, Better

BANFF — The Second Banff International Festival of Films for Television is slated for Sept. 24 to Oct. 4, 1981. By-passing a festival this year, director Cary Hunter hopes to secure the solid support needed to insure long term survival for the festival.

"We have the moral support of the Alberta government and a verbal commitment for funds," reports Hunter. Although the audit is not final, she pegs the 1970 deficit at about $200,000. This is still, she feels, a manageable deficit.

"The festival was more successful than we ever thought possible," she comments. Requests to participate in the next festival have come from every Eastern European country and Great Britain has showed enthusiastic interest. Many Canadian counsulates are receiving requests for information about Banff.

"We got better press abroad than we did at home, and that was unfortunate," she says, insisting that next year more attention will be paid to domestic publicity.

Structurally, the Board of Directors will spend more time this year on the festival, and the Banff Center has freed up Pat Judge, its development officer, to work half time for the festival. Hunter is about to start out on an intensive campaign to raise funds.

Fil Fraser, president of the New West Foundation which, along with the Banff Center and the province of Alberta, caused the Festival to happen, commented that the success of the first festival encouraged everyone concerned.

"Now we want to operate at another level which will take more money than we first anticipated." According to Fraser, costs for next year may reach $500,000, a healthy amount for a festival which takes place far from a large urban centre.

"We want to keep the mood, the spirit of last year's festival. The warmth and the enthusiasm is what people remember, and what makes us want to do it again," confides Hunter.

Disappointed that funding was not in place in time for 1980, Hunter looks forward to next year with optimism.

AMPIA Fest

EDMONTON — The Seventh Annual Alberta Film Festival will be held this year in Calgary on November 15, says AMPIA Secretary Len Stahl.

Stahl said the event would likely be held in the Kinsmen Center and would feature the screenings of two Alberta feature-length films, **The Hounds of Notre Dame**, produced by Fil Fraser and directed by Zale Dalen, and **Parallels**, produced by Edmonton's Jack Wynter.

The event in the past has primarily focused on Alberta-made documentaries but, due to the increasing number of Alberta-backed and Alberta-made features, the showcase this year will be feature length films.

16th Yorkton Inter. Film Festival

Nov. 3 - 9, 1980

"North America's Oldest Continuous Short Film Festival"

A Competition of Best Canadian Short Films

—WORKSHOPS —FILM MARKETING
—PUBLIC SCREENINGS
—INTERNATIONAL FILM DISPLAY

Rules, Regulations and Entry Forms available March 15, 1980.

FOR MORE INFORMATION CONTACT:
Sheila Harris, Exec. Sec.
Box 477,
Yorkton, Sask. S3N 2W4

CELEBRATE SASKATCHEWAN 1905-1980

"Come Celebrate Saskatchewan"

Chinese Are Coming to Mtl World Film Fest

MONTREAL — An important contingent from the Republic of China will be present at this year World Film Festival of Montreal, which will be held August 22 - September 1, reports general director Serge Losique. The Chinese will have a feature and a short in competition as well as a film 'hors-concours'.

A delegation from China is also expected to take part in the Film Market, looking for product.

In all, there will be twenty features in competition and ten short films. As last year, a prestigious selection will be screened out of competition, reports Losique.

Side events include an accent on American films, and the director says he has the full cooperation of the Major studios to organize this event. He will, however, aim for a balance between the production of the Majors and independent production.

There will be, in addition, a selection of films for television, films from Latin America and a special Hommage section.

Losique reports that efforts will be doubled at the Film Market this year, and anticipates the participation of fifty countries.

Serge Losique has also announced today that the Federal Government, the Government of Québec and the City of Montreal "have joined their efforts with those of the festival to assure its permanence not just for 1980 but for the years to come."

Promising that the fourth festival would be "better than ever," Mr. Losique said that a new headquarters hotel had been selected for the 1980 event, the Windsor Hotel in the heart of Montreal. The Film Market will also be headquartered in the Windsor Hotel.

Public screenings will again be held at the five-theatre Parisien Complex on Ste-Catherine Street in downtown Montreal. Opening and closing nights will be held at Place des Arts.

As in the past, Mr. Losique said, the Montreal Festival would "attempt to present a sampling of all current trends in international cinema, both in the official competition and in the parallel categories, as well as to be the major North American meeting place for the world film industry and for all those who love movies."

It was because of our unique role in international cinema that the three levels of government decided to recognize the Montreal festival event as a permanent institution," the director explained.

"With this recognition by the public authorities, those responsible for directing The World Film Festival are more confident than ever about its success and its future as one of the world's major film events," Mr. Losique stated.

He added that further details about the overall theme of the 1980 festival, the various categories and the important Film Market would be announced in the near future.

CFS Preview

LONDON — The Western Film Community of the University of Western Ontario announces that it will be hosting the Canadian Federation of Film Societies Preview Weekend here, May 16-19.

Over 130 feature and short films will be shown at Western and the New Yorker Theatre. Included will be the Canadian premiere of Costa-Gavras' "Clair de femme."

Archives Confab

TORONTO — The first Arts Archives conference held in the province, sponsored by the Ontario Arts Council, is slated for May 23-24, at Ottawa's National Arts Centre. The confab will bring together artists, administrators and archivists to discuss ways and means of preserving a record of cultural accomplishments in Ontario.

All artists and arts organizations in Ontario are invited to attend. For info, write the OAC at 151 Bloor St. West, Toronto.

Yorkton

cont. from p. 72

To qualify as a Canadian Short Film, a film must have a minimum of 75 points according to the festival's point system. Films can be up to 60 minutes in length, 16mm or Super 8, colour or black-and-white. Further rules and regulations regarding entries and other festival details can be obtained by contacting the Yorkton International Film Festival, P.O. Box 477, Yorkton, Saskatchewan S3N 2W4; phone (306) 782-7077. The deadline for the receipt of entry forms is September 1, 1980, and the deadline for the receipt of films is October 1.

Performers / Productions Put Off Talks

TORONTO — Contract talks here between performer and producer reps have been adjourned until April 28 or 29, a spokesman confirms.

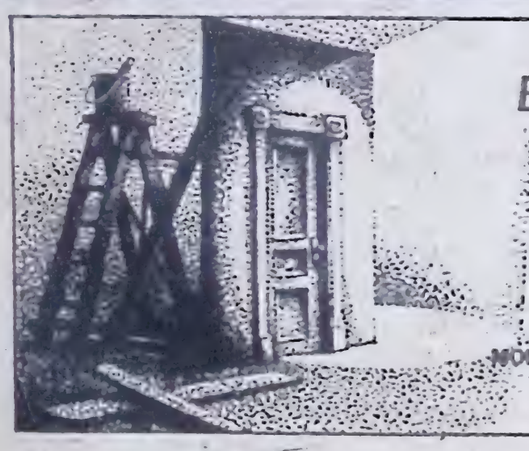
Discussions on a new collective agreement between the Association of Canadian Television and Radio Artists (ACTRA) and the various producing bodies — including the Canadian Association of Motion Picture Producers (CAMPP), the Canadian Film and Television Association (CFTA), the Association des producteurs de film du Quebec (APFQ), and the National Film Board (NFB) — began March 31, the day the previous agreement expired.

ACTRA's Margaret Collier reports the producers (represented in the negotiations by lawyer Chalmers Adams, and Guy Gauthier of the NFB) requested the adjournment. Further details were unavailable at press time.

Meanwhile, talks have yet to begin with the Directors Guild of Canada (DGC) and the Association of Canadian Film Craftspeople (ACFC). CAMPP and the APFQ agreed last February to negotiate their first such collective agreement with the DGC, while appointing CAMPP member Rob Iveson to explore a similar pact with the ACFC.

Professional Directory

For information about and reservations in this Professional Directory, call Del Mehes in Toronto at (416) 366-0355, or Bernard Voyer in Montreal at (514) 272-5354



ATELIER BLANCHARD ENRG.
JEAN-CLAUDE BLANCHARD
FEATURE FILMS · PROPS
DOCUMENTARIES · THEATRE
COMMERCIALS · OPERA
SPECIAL EFFECTS · ARTISTIC DIRECTION
1172 ST. LAURENT
MONTREAL, QUÉ. H2X 2S5
TEL. 861-5305
866-0630

"When you're shooting we're cooking... when you break ...we serve."
Ralph Laube (Author)
Delicieuse Catering Tel. (416) 967-0140

n
John Williamson
Photographer
(416) 361-0980
J 2J4 224 Palmerston Ave. Toronto, Ont. M6J 2J4
Jot Pl (416 224 Palmer

Toronto limousine service
Specializing in complete ground transportation arrangements for the Entertainment Industry
Toronto Limousine Service
40 Coulson Avenue
Toronto, Ont. M4V 1Y5
Phone 416-489-5168

Chetwynd Films Ltd.
PRODUCERS SERVICES
has added
New Sound Mixing Facilities
: Rock & Roll
: Ward-Beck Console $55.00/hr.
: (7) 16mm Tracks
CONTACT: Michael Flanigan (416) 421-8820

ACTRA Crowns Drying Up As Performers Honor Own

TORONTO — Robin Spry's television drama, They're Drying Up the Streets, was the big winner April 9 when the Association of Canadian Television and Radio Artists (ACTRA) presented its annual awards.

The program carted off three Nellies — for best TV program of the year, for Don Francks' performance in the lead role, and a third for the job done by actress Sarah Torgov, adjudged the best new Canadian TV performer of the past year.

The Canadian Broadcasting Corporation, as usual, dominated the affair. Besides Streets, the public corporation's productions also won individual awards for Burton Cummings (best TV variety performance for Burton Cummings: Portage and Main), writers Johnny Wayne, Frank Shuster, Kate and Ted Lonsdale (best TV variety writers — The Wayne and Shuster Show), for Barbara Young (best TV docu writer for Penny Kitchen on Newsday), and for writers Ralph Thomas and Roy MacGregor, picked as best dramatic television writers for their For The Record segment, Every Person Is Guilty.

Toronto's animation specialists, Nelvana Films, captured the award for best children's television program of the year. Intergalactic Thanksgiving, one of a series of holiday specials Nelvana has produced in recent years, earned the nod over Manitou Productions' Matt and Jenny and a CBC production, The Stowaway. The program aired on CBC.

Local indie CITY-TV garnered one citation by way of Brian Linehan, its celeb interviewer. Linehan, who hosts CITY's City Lights program, won the award for best television interviewer.

The CTV web, meanwhile, had to settle for a single Nellie. Paul Harding earned an award for his supporting role in A Man Called Intrepid, a multi-million dollar co-production involving Astral-Bellevue Pathe and the British arm of Lorimar Films.

Other winners include:

- Andrew Allan Award — for best acting performance in radio: Douglas Rain (Coming Through Slaughter), Henry Ramer (Grasshopper Hill), Kate Reid (Grasshopper Hill).
- Gordon Sinclair Award — for outspoken opinions and integrity in broadcasting: Ricki Katz and Susan Millican; Gerry Sperling and Don Anderson, Morton Shulman.
- Foster Hewitt Award — for excellence in sportscasting: Robert (Bob) Cole, Don Chevrier, Dave Hodge;
- Best Documentary Writer/ Public Affairs Writer — Radio: Terence McKenna (Aftermath of Jonestown — Sunday Morning);
- Best Dramatic Writer — Radio: Betty Lambert (Grasshopper Hill);
- Best Host/Interviewer — Radio: Barbara Frum and Alan Maitland (As It Happens);
- Best Radio Program Of The Year: Aftermath of Jonestown (Sunday Morning), a CBC production by Terence McKenna.

Net Gears Referendum Prog To Link

TORONTO — A Question of Country, a two-hour special on the Quebec Referendum, airs simultaneously on CBC's English and French networks April 25. Program is a co-production of Quarterly Report and Tel Quel, the networks' sister current affairs docu units.

Program format links two Montreal studios together for the occasion, allowing English and French crews to work together on the bilingual production. Barbara Frum, (host of the Quarterly Report series), and Bernard Derome, (anchorman of Radio-Canada's Telejournal), co-host the program.

The program will include results of a nation-wide public opinion poll commissioned by CBC-Radio Canada and conducted by Centre de Recherche d'Opinion Publique in Montreal.

The poll surveyed 3,300 people across Canada, 1,500 of them in Quebec. Quebec respondents were asked how they intended to vote in the Referendum (and in any future provincial election) what the outcome of the vote would be and how well they understood the implications of the question. Respondents outside Quebec were also asked about the implications of the vote. All respondents meanwhile, were asked about the need for changes in the present constitution and in the division of power between federal and provincial levels.

Trade Winds

WELLINGTON, N.Z. — Mad Max has been muzzled by the New Zealand censors. The Australian exploitation pic, now playing in Canada via Ambassador Films, was cited for excessive violence by the Film Censorship Board of Review, the body responsible for processing pix. The board rejected an appeal by Fox (which is distributing the film down under), though it did admit the flick had artistic merit. In issuing its decision, the board said the film's explicit violence is potentially "injurious" to the public.

NEW YORK — Oscar winner Steve Tesich and directorial nominee Peter Yates are again teaming. This time, the production is a contempo-mystery, entitled The Janitor Doesn't Dance. It stars William Hurt and Sigourney Weaver (both of whom last appeared in Alien), Irene Worth and James Wood. Tesich, of course, won the Academy Award for scripting Breaking Away, a film directed by Yates. Like their prior effort, Janitor will be released by Fox.

FRANKFURT — Armed with $270,000 in grant monies, a group of about 80 young filmmakers have formed the Association of German Film Newcomers, a group which aims to produce a seven-episode feature within the next six months. Headed by an ex-teacher who has made several shorts, the co-operative will use scripts written by seven individuals, all focusing in some way on how young people cope with modern life. Composed mostly of freelancers, ad agency staffers and journalists, the association will pool technical resources on each project to cut costs. The collective hopes to have the composite film ready for Hof Film Days in October.

HOLLYWOOD — Arthur Hiller has agreed to helm the screen version of Colleen McCullough's best-selling novel, The Thorn Birds. Pic is slated for production this fall, with Warner Brothers backing. Hiller's signing makes him the third director to come aboard since the project's inception — the first two were Herbert Ross (who relinquished the reins last summer), and Aussie Peter Weir, who backed out when the film grew to larger proportions than he wished. Hiller is now scouting locations in Australia.

NEW YORK — Docu filmmaker Frederick Wiseman will be guest speaker May 27 at a luncheon held in conjunction with the annual American Film Festival. Wiseman has produced 13 feature-length documentaries, all of which take incisive looks at national institutions. Besides PBS broadcasts and sales to many international markets, Wiseman's films are standard filmic fare in most college courses. Among them: Titicut Follies (1967), High School (1968), Juvenile Court (1973), Meat (1976), and his most recent effort, Manoeuvre. The 22nd annual fest, a showcase for documentary and short films, is skedded for May 25 - 30 at New York's Sheraton Centre Hotel.

MEXICO — Production commences here in mid-May on ITC Entertainment's Green Ice, starring Ryan O'Neal, Omar Shariff and Anne Archer. Canadian production manager Hugh Harlow is among those prepping for the pic's 12-week shoot. Harlow's prior credits include Nielsen Ferns' The Newcomers (associate producer), and most recently, Universal's Dracula (production manager).

NEW YORK — Among those reportedly bidding for Avco Pictures is car dealer James Robinson, the same man who unsuccessfully bid for the assets of Allied Artists Pictures. Others in the running, reportedly include a group led by E.F. Hutton (International Film Investors, Gold Crest, Gaylord Productions), and Lorimar, now involved in a minor capacity. Value of the distribbery has been estimated at $25-27 million.

HOLLYWOOD — Dennis Stanfill, board chairman and chief exec officer with Fox, says the firm will donate its Movietonews library — estimated at 60 million feet — to the University of South Carolina. News footage covers all major news events around the world from 1919 to 1963, and is considered the largest library of its kind anywhere. At its height, some 500 Movietonews cameramen were on the job, distributing news to over 50 countries in some 47 languages. Introduction of television killed the Movietonews concept, however.

HOLLYWOOD — The National Film Board (NFB) made it three straight April 14 by carting off an Oscar for its animated short, Every Child. Eugene Fedorenko's film, a double-Genie winner last month, was the only one of four NFB nominees that emerged victorious, however. Also-rans included Phil Borso's Nails, Roman Kroitor / Stefan Wodoslawsky's Bravery In The Field, and Paul Cowan's Going The Distance. Winner in the latter's category (best documentary), incidentally, was Ira Wohl's Best Boy, which had its theatrical bow last September at Toronto's Festival of Festivals.

VIVAFILM
892 Sherbrooke West, Montreal, Canada H3A 1G3
Tel: (514) 845-4141 Telex: Film Mtl. 05-25828

Victor Loewy

At Cannes:
Résidence Gray d'Albion

Borsos and Grey Fox Ready Feature Debut

TORONTO — His film failed to win the Oscar, but then, who would have expected a film about the nail-making process to even gain a nomination?

Nails, like Phil Borsos' earlier films, focuses on a subject that doesn't lend itself to cinematic treatment in any obvious way.

But the 13-minute production depicts the evolution of the process, from a rural forge in 1750 to an automated 20th century nail mill (Hamilton's Stelco plant), with both beauty and grace. Just as his earlier shorts, Cooperage (about barrel-making) and Spartree (logging), managed to do.

All have won national awards, but Nails is the first to vie for an Oscar. "Since the nomination, the phone has been ringing off the wall," Borsos said in a pre-awards interview. "A lot of people have wanted interviews, but most have just phoned to congratulate me. The nomination really adds an awareness to that whole cross-section out there whose only contact with the film industry is the Academy Awards."

Made by his own Mercury Pictures Inc. for the National Film Board, the film was shot on a budget which Borsos sets at $3,500-$4,500 per minute (translate: about $50,000). He used a crew of seven from the Vancouver area (his home) and shot at a well-preserved colonial village in Massachusetts and the Hamilton plant.

Vancouver locations fell through, necessitating the trip to Massachusetts and the added costs that ensued. But the NFB hung in, even when Borsos asked for additional money to do the score with the 22-piece Vancouver Symphony. "The visuals had to have that Gershwin-esque drive to them," he explains. "You really need a large sound to match a large picture."

In any case, the subsequent cost-overrun cost Borsos his profit slice of the budget. "But I didn't lose at all," he points out, "I got an Oscar nomination."

The nomination, in fact, is as much a testament to Borsos' grit as the NFB's.

The Board decided against entering Nails into competition, so Borsos did it himself, with happy results. He declines to point fingers, though, and gives credit to the NFB for staying with the project.

A Vancouverite since 1970, Borsos is conscious that he is some distance from the financial centers of the industry. It's a distance he obviously enjoys, however. "Living in Vancouver is much more relaxing. It's your typical laid-back west coast syndrome. The mountains are right there, and the ocean. No, I can't go to concerts when I like, or the theatre, but if I want to do that, I should move to New York, right?"

What Borsos wants to do, evidently, is make films. Heading the list of current irons-in-the-fire in his first feature venture, a planned $3 million frontier adventure flick called The Grey Fox. It's based on the legendary Bill Miner, a stagecoach robber who reformed — and became a train robber instead.

Miner spent some 30 years of his life behind bars at San Quentin, and upon release, headed north to British Columbia. That's where he took a liking to trains back in the early years of this century.

Borsos will direct a screenplay by writers Tom Drake and Barry Healey, with Peter O'Brian (Blood and Guts) producing. They're aiming for an early fall start, but that's all Borsos is willing to reveal at the moment.

He's hoping to make casting and other production details public soon, thereby plugging into the annual Cannes hoopla. Meanwhile, he and O'Brian are already planning to bring their film to Cannes a year hence.

If that same quest for excellence carries over into his features, Borsos will be a talent worth keeping an eye on. As he puts it (drawing from a favourite quote), "The perfect is barely good enough. If you make it as perfect as you can for yourself, it will probably be 'good' for other people."

Academy Plans Seminars and Workshops To Serve Members

TORONTO — A series of seminars and workshops is now in the works under auspices of the Academy of Canadian Cinema (ACC).

ACC exec director Andra Sheffer says the first is tentatively set for June 14-15, and will be aimed at actors, directors, cinematographers and sound technicians. The sessions will be open to Academy members only.

Aim of the program is to heighten working knowledge of the various roles involved in production for industry professionals, she says. Sheffer reports the scheme may continue through the fall. Subsequent dates (and a site) have yet to be secured.

Meanwhile, the 500-member Academy is also considering a series of "Sunday afternoon at the Academy" screenings at Toronto's Festival Cinema, again open to members only. Idea is to bring together members and encourage fraternizing over brunch and a movie. Preliminary dates are June 1 and 15.

Walker-Bowen INC.

Casting in 1980 for

Joel Michaels-Garth Drabinsky • Robert Lantos • Filmplan
Time-Life • Film Consortium • Stanley Colbert Productions
Eric Till • Ronald Cohen-Vivien Leebosh • Ralph Thomas • Brian Walker
T. C. McLuhan • Nielsen-Ferns • Allan King Associates
Westminster Films • Wayne Moore-Don Owen • Maurice Smith-
Joe Scanlon • Sefel Pictures

Walker-Bowen Inc. 18 Ellsworth Ave., Toronto M6G 2K3
Telephone: (416) 651-0169 Telex: WAL BOW TOR 06-219514

Securities Echoes From Ontario

TORONTO — A spokesman for Walwyn Stodgell Cochran and Murray Ltd., selling agent for investment units in Nelvana's first feature, Drats, says all is rosy and the package should sell out by the issue's April 30 closing date.

Michael Harrison says the national issue is moving well, and investors are keen on the box office prospects of the animated film. "With live action, the film focuses on the stars," says Harrison. "But the lack of stars in animation requires an explanation. However, they (investors) quickly pick up on the fact that good animation has a longer life. It can play over and over and over."

In all, the public issue involves 1,080 units valued at $5,000 apiece, for a cumulative figure of $5.4 million. Come April 30, says Harrison, "I'll be here with a big smile on my face."

The film, produced by Nelvana's Patrick Loubert and Michael Hirsh, with Clive Smith directing, has the backing of the Canadian Film Development Corporation (CFDC). Now in production, it will be available for theatrical release in 1981.

TORONTO — A spokesman for Merrill Lynch, Royal Securities confirms that some units remain unsold after a public offering of film investment units in conjunction with Bill Marshall's Midnight Matinee terminated March 31.

The exact number of unsold units remains unclear, but the same spokesman says a secondary issue — to close at year's end — is now in progress. As was the case with Circle of Two, Marshall's (and Film Consortium of Canada's) previous public offering, interim investors retained the option of picking up all unsold units.

In all, the package involved 667 units valued at $10,000 each, for a total of $6.67 million. Pic itself wrapped Feb. 6. It was directed by John (King Kong) Guillermin, and stars Kate Nelligan and James Coburn.

Reel Hounds To Cannes

EDMONTON — If all works well, The Hounds of Notre Dame will open on Oct. 10 in the West, distributed by Danton.

So reports producer Fil Fraser who wrapped the film on time and on budget in early April. The $1.1 million shoot was made in Saskatchewan, directed by Zale Dalen. It recounts the founding of the college of Notre Dame by Père Murray, a man Fraser knew well. Although Fraser has no official connection with the school, he made many friends from Notre Dame when he lived in Regina.

The film, financed privately, had the backing of many of the school's alumni.

Milton Salzburg of Salzburg Enterprises of Los Angeles, will have a reel available in Cannes. Salzburg is handling the non-theatrical distribution of Fraser's last feature, Marie-Anne, in the U.S. The film is returning money to investors, says Fraser.

Meanwhile, Fraser has just finished a pilot of Marie-Anne with Andrée Pelletier. The joint venture involves CTV, ACCESS (the Alberta Television network) and Fraser Films.

KING ROCKIT FILM MUSIC
COMPOSER
PRODUCER

Contact "Nature of Things" C.B.C.
Sunday May 4, 3 :00
Three Families
pilot for "Everybodies Children" (OECA)
Monday May 5, 8 :00
Body images "Everybodies Children" (OECA)
Wednesday May 7, 8 :00

Creative original scores as unique as the films they are composed for

Now Booking for Late Summer 1980

For More Infprmation on Services Provided or Write :

Phone (416) 929-9230

King Rockit Film Music
c/o 65 Prue Ave.
Toronto Ontario
Canada M6B 1R6

Lawrence Steinberg Mus. Bachelor

TELEMUTUAL
Limited

COMPLETION GUARANTOR
FOR
FEATURE LENGTH MOTION PICTURES

Please call or write:
Jacques Clément
Telemutual Limited
1155 Dorchester Blvd. West, suite 2707
Montreal, Quebec, Canada, H3B 2K8
Tel: (514) 861-5471

In Transit

Most notable of the numerous additions and deletions these past two weeks was the appointment of Michael Spencer, former exec director of the Canadian Film Development Corporation (CFDC), to the jury of the International Film Festival at Cannes. Spencer thereby becomes the first Canadian ever to occupy a juror's seat.

Spencer helmed the CFDC for 10 years through 1978, at which time he was replaced by current exec director Michael McCabe.

A current CFDC staffer, legal counsel Sam Freeman, is reportedly set to make his exit from the corporation in May. His destination is not yet known.

Meanwhile, at Montreal's Astral Bellevue Pathé, Howard Lipson has just vacated his post as production/administrative coordinator. Lipson has already warmed his new seat as vice-prez, administration/development at RSL Films. The latter is under the guidance of producers Robert Lantos and Stephen Roth.

The Directors Guild of Canada, which recently elected Syd Banks as its new president (replacing Bob Barclay, who assumes newly-created salaried position of exec director), has also elected several new members of the executive board. Besides the regional reps named in this column last time, new exec board members also include: Bill Beeton (publicity), Al Benson (art directors rep), Don Buchsbaum (CFDC), John Danylkiw (membership), François de-Lucy (art directors — Montreal), Keith Large (contract), Lew Lehman (constitution/affiliation), Joe Scanlan (auditing), Bob Schulz (publicity), Al Simmonds (assistant directors), and Tony Thatcher (grievance).

Bill Cunningham, vice-president, news and current affairs for Global Television Network, announces the appointment of John Dawe as business editor of Global News, effective April 15.

Dawes, 40, has been public relations manager of British Airways for the past 15 years. Prior to that, he was a financial reporter with the Montreal Gazette and Canadian Dow Jones Ltd.

In his new post, he will both report and analyze business news during the nightly Global Post segment of the news program.

Returning once more to the festival scene, Toronto's Adfilms Ltd. announces the appointment of Jean Johnson, vice-prez and creative director of Regina's Dunsky Advertising, as the Canadian juror at the upcoming International Advertising Film Festival at Cannes. The 27th annual showcase of audio-visual ads is skedded for June 23-28. Adfilms is the Canadian member of the fest's international sponsor, the Screen Advertising World Association.

And on an upbeat note, comic Howie Mandel announces his marriage (March 20) to Terri Soil. Now L.A.-based, Mandel has completed two comedy pilots for NBC, another for Home Box Office, and is entertaining a feature film offer from producer Ron Cohen. Happy husbanding, Howie.

In warmer climes, the pitter-patter of executive feet between the offices of the major distribs has subsided markedly in the past couple of weeks. Only at 20th Century-Fox, which has witnessed the lion's share of changes in recent months, is there more than one shuffle.

The count shows two additions and two deletions from the corporate lineup this time out: Harold Saltz becomes vice-president, sales administration, and Leon Brachman joins Fox as senior veep, worldwide business affairs (theatrical film division); on the down side, Fox loses Morton Smithline from Brachman's new post (Smithline has negotiated an indie production agreement with Fox), and also loses Eddie Kafafian, who has resigned as national director of promo.

At United Artists, Tom Gray announces his resignation to join the Golden Harvest Film Organization as v.p. for foreign distribution and worldwide sales. With UA, Gray supervised distribution in South Africa, the Far East, Latin America and Australia.

Among Gray's responsibilities with Golden Harvest will be to negotiate sales for the currently-lensing "Death Hunt." Pic is shooting in Alberta.

Orion Pictures announces a promotion in its production ranks. George Justin, with the firm since last spring, obtains v.p. status in addition to his current title as exec production manager. Promotion is effective immediately.

Finally, at Washington's Media Works Inc., an audiovisual production/consulting firm, there's a new director of research. She's Joy Conley, named to the post March 19 by firm prez Amy Weintraub.

A number of obituary notices are due as of this writing. The deceased include Bea Wayne, wife of comedian Johnny Wayne, who died April 7 from cancer; actress Kay Medford, nominated for an Oscar for her role as the mother of Fanny Brice in the film "Funny Girl," also from cancer; writer John Collier, 78, who co-authored "The African Queen," after a stroke; and film/TV actress Mary McCarty, whose most recent screen credit is the current Fox hit, "All That Jazz."

Death Hunt Under Attack

TORONTO — It's billed as an action-adventure flick, but at least as much action is taking place off the set of Death Hunt as on.

The $12 million (Cdn.) film, shooting in and around Banff since early March, has been the target of barbs from Albertans who claim it distorts the true story on which it is based.

Directed by Peter Hunt, and starring Charles Bronson, Lee Marvin and Angie Dickinson, the film is based on the adventures of the notorious fur trapper, Albert Johnson. Pursued by Mounties through Arctic wastes for some 50 days, Johnson was finally killed, as was his arch-foe, Mountie Ed Millen.

The film version has both surviving the marathon chase. Not only that but, according to its critics, the Millen character is debased to a drunken lech.

Edmonton writer Rudy Wiebe, and another Edmontonian, teacher Ernie Hodgson, have been vocal in their opposition to the liberties taken by the script. Wiebe, who wrote the screenplay for The Mad Trapper, a doomed '78 project also based on the Johnson story, has filed a complaint to the Secretary of State's office and contacted the Alberta government in an attempt to stop the shoot.

Meanwhile, producer Murray Shostak (head of Universal Productions Canada Inc., under whose banner he just completed Silence of the North), has issued his own rebuttal to the charges.

In a three-page statement, Shostak says the public criticism has created a false impression of the screenplay and its source. Shostak says L.A.-based screenwriters Mark Victor and Michael Grais completed their screenplay well over three years ago, which puts it in advance of Wiebe's (the Edmonton writer had charged the two with stealing parts of his script).

Death Hunt (formerly Arctic Rampage), albeit based on a true event, "does not purport to be a historical documentary," says Shostak, "but a dramatized version of a compilation of events and characters, which are the ingredients of a major motion picture of international calibre competing in the world-wide entertainment market." He says the distortions primarily arise from Wiebe's description of the screenplay, a description he says "smacks of sour grapes."

Shostak denies that the film discredits the character of Millen, and says the film persona is actually a composite of several characters. "In the film...Millen emerges as a man of justice," says Shostak. "It is simply not true that he is 'a drunken sod who fornicates with Inuit Indians' (Wiebe's description). In film reality," continues Shostak, "Millen's lady is played by blonde Angie Dickinson."

The producer accounts for the discrepancies between fact and fiction as "dramatic licence' necessitated by the need for audience appeal.

Caught in the middle of the fracas is provincial film liaison Glen Ludlow, of Alberta's Economic Development Department. Though the department's mandate — to encourage local business — has been achieved, the alleged distortion of provincial history, in this, Alberta's 75th year, casts the department in a bad light.

Death Hunt is the first of a series of films to be shot in North America, all financed by the Hong Kong-based Golden Harvest Group. Exec producers are Raymond Chow (president of Golden Harvest) and Al Ruddy of Godfather fame.

AMPIA Changes Structure, Expands

CALGARY — While much attention has focused on the government's involvement with the film industry, the private sector's collective organization, the Alberta Motion Picture Industries Association, will soon change its structure to suit the rapidly developing Alberta scene.

AMPIA's Executive Secretary Len Stahl said in a recent CineMag interview that the association has shifted its base away from that of a producer-oriented organization to include all those who make their living through the film industry.

Now the 500-member group no longer requires its members to be incorporated, a move that has opened the doors to all technical staff associated with the film industry.

And, in response to increasing pressure from Calgary members, who make up about one quarter of AMPIA's membership, Stahl said the group would now include one vice-president from Calgary and one from Edmonton on its board of directors. Eda Lishman serves as president.

Stahl termed the Calgary faction "a good, strong group" and said the association was seriously considering reforming on a chapter basis — one in Edmonton and one in Calgary, with more chapters later when required.

Therrien To Follow Fortier

OTTAWA — Secretary of State Francis Fox has named Real Therrien to the vice-chairmanship of the Canadian Radio-television and Telecommunications Commission (CRTC).

The appointment was announced early in April.

Therrien, 53, has served as a commissioner since 1968. He's currently chairing a nine-member committee charged with conducting public meetings into remote services and pay-TV. The committee is skedded to report its findings May 15.

Therrien's appointment follows that of ex-Queen's University professor John Meisel to the post of CRTC chairman last fall. Therrien succeeds Jean Fortier.

Meanwhile, two more vacancies on the commission remain unfilled. The search is now on to bring the CRTC up to capacity.

Agency Bows In Paris

MONTREAL — Agency, a psychological thriller produced in '78 by RSL Films, had its premiere in Paris April 16 at 23 theatres.

Toplining Robert Mitchum, Lee Majors, Valerie Perrine, Alexandra Stewart and Saul Rubinek pic opened in its French version, entitled "Les Espions dans La Ville".

Producers Robert Lantos and Stephen J. Roth also announce the film will open soon in Spain, Sweden, Italy, Japan and other territories during the spring and summer.

Filmed on location in Montreal, Agency was produced with the participation of the Canadian Film Development Corporation.

RSL's next feature will be the romantic comedy Writer's Block, set for fall, 1980.

New Cinema Remembers

TORONTO — New Cinema Enterprises Corp. opened Remember My Name at this city's Festival Cinema April 18.

New Cinema manager Linda Beath confirms the pic, starring Geraldine Chaplin and Anthony Perkins, will play Edmonton and Vancouver in coming weeks.

The National Film Board of Canada
in cooperation with
The Directors Guild of Canada and
The Italian Cultural Institute
Presents

Focus on Italian Cinema
Screenings and discussions with
Bernardo Bertolucci
Program Coordinators: Primo Piano

In Montreal
June 5 - 13
Inf.: (514) 333-3285
(514) 283-4823

In Toronto
June 12
Inf.: (416) 364-0122

TELEMONDE FILMS LTEE LTD.
EFFET SONORE SPECIAL "SONORAMA" SPECIAL SOUND EFFECT

The Newest and Most Effective Distributor in Canada

Adolfo Papalia **Hôtel Montfleury, Cannes**

Classified Ads

To stimulate communication within the film community, insertions in the classified column will be run free of charge for individuals – subscribers of CineMag – wishing to place industry-related ads. For companies, organizations and non-subscribers, the classified rate is $0.50 a word.

For rent: Kem 8-plate editing machine and editing room. Excellent condition. Very reasonable rates. Call Paul (416) 226-3948.

For Sale: CP 16 R-A (Cinema Products L.A. Calif.) 2 magazines, Canon 12-120, zoom lens with Macro 9mm adaptor, semi automatic ALC, power belt and Sun Gun, Miller tri-pod, laniro-1000 watts and stand (2), and much more incl. Package deal $12,000 firm. Call Gilles (506) 532-5248, Moncton, N.B.

Composer: extensive experience in theatre and film. Richard (416) 654-2156.

Film and effects construction manager with experience on 200 films, including **Whistle Down the Wind, Dr. No, Thunderball, Holy Grail, Superman, Those Magnifiscent Men, The Newcomers and The Last Chase.** Also constructed the original R2D2 and land speeder for **Star Wars.** Contact Bill Harman (416) 431-4517 or (416) 282-7498.

Actress, blonde, ingenue, 5' 3", 105 lbs., seeks support, minor or principal roles. Comedy or drama. ACTRA, Toronto (416) 364-7052.

Please! Advise me on a concentrated school of cinematography, USA or Canada. Zanne no. 1, Fordham Pl., Don Mills M3B 1K1.

For Sale: Minette viewer — 16mm; 4-gang syncronizer with sound head; squawk box; Siemans double system projector and 5-new rolls Kodak colour negative no. 7247 16mm film stock. Complete package $2,450. Contact Clay (416) 461-9770 or John (416) 461-7725.

Writer/researcher with solid film production background seeks single project, writing, research, or consultative work with production company. References. Contact Phil (416) 635-9342.

Actress, seeks support, principal or minor roles. Blonde, ingenue, 5'3" 105 lbs, comedy or dramatic. Toronto-based. Sonja Groat. Tel: 364-7052 (Answering service), or Agent, 962-7298, for photo and resume.

Wardrobe mistresses, time, budget; Shortage of costumes, your problem. Try us first. Clothes from 50's back. "By-the-Pound", 1219 Crescent, Montreal (514) 861-4015.

Actor 16 yrs 5'7" 125 lbs seeks principal or minor roles for films shot in Que. preferably in Montreal (Resume). Call Carlo (514) 688-7472.

Firearm Rentals & Research, A. Barnes (416) 561-9604, 2783 King St. E. Hamilton.

International writer with six different film scripts seeks producer for making films in Canada. Tel. (506) 854-6068.

Man / wife team experienced in seamanship / film production share resp. expenses profits in the making of TV series, P.O. Box 4865, Vancouver, B.C. J6B 4A6.

Location for rent. Empty mansion in central Toronto with 10,000 sq. ft., 3 floors of rooms and hallways, paneled walls, moulded ceilings, and fireplaces. Surrounding area includes 1 acre of gardens and landscaping. Contact Thomas Kellner (416) 923-2411.

Hairdresser freelancing in feature films etc. 20 years experience, member of ACFC, and permit list with I.A.T.S.E. Call Eileen at 487-3942.

Attention: Script Writers
West coast film company seeks story line for TV serials. Must have general appeal. Will be filmed in rural area, possibly an island. Send outline to Atari Productions, P.O. Box 1598, Gibsons, B.C. V0N 1V0.

Competent Screenwriter, Grad trained, organized, acting/production b.g. Will travel. Need help? Ken Forrest, 100 E. 27th St., Hamilton, Ont. L8V 3G1.

Video production technician looking for work with prod. company. Will do any tech work. Resume on request. Please call Bill Simeon, 51 Rosslyn Ave., Hamilton, Ont. L8L 7P1. Tel. (416) 549-3655.

Placement and production of 30 & 60 second merchant screen adv. for dr-in theatres. Less expensive than you think. Showcase screen ads, Bill Bundzeak, c/o Box 880, St. Catharines, Ont. L2R 6Z9. Tel. (416) 682-7267.

Couple seek same 42 ft. ketch. Film prod. & sail experts only. Share resp., expenses, profits and dreams "in the wake of..." J. Elbert, P.O. Box 4865, Vancouver, B.C. J6B 4A6. Tel. 665-6834.

Animal co-ordinator and trainer. Mike Klingbell (416) 493-3024.

Makeup for film T.V., fashion and photography. Also special effects makeup and character concepts. M. Burke (A.P.C.Q.), 731-5324.

Bolex H 16mm camera-like new, 17-85 Pan Cinor F2 zoom lens, with reflex viewfinder. Bolex sync speek electric motor, battery pack, charger unit & high quality heavy duty leather case. $1600 or best offer for entire package. Call now: John (416) 461-7725.

Conestoga film student seeks summer job in the industry. Exc. refs, grades, exp. resumé. Raymond A. Brounstein, 197 Mill Street, Kitchener, Ontario N2M 3R3. Tel. (519) 576-3783.

Writers: short screenplay wanted for production by director "bankable" with Canada Council. Free one-year option and $1,000 paid when grant received. Stephen Bowlsby, 702 N. Lucile, Los Angeles, CA 90026.

Space for rent: 1500 sq. ft. suitable for auditions, rehearsals and production. Art-deco offices. Downtown. Call Leah (416) 367-9660.

Bolex 16mm EBM with many extra crystal control matte box macro & 200mm lens. Like new offers. Eric Wrate, 200 Silver, Birch Ave., Toronto, Ont. Tel. 694-0827.

Top-class publicist, experienced, serious, capable, seeks permanent position where carefully nurtured extensive media contacts can be put to use. Box 605 CineMag.

Seek position as P.A. or trainee A.D., D.G.C., A.D., training film & T.V. Prod. Exp. will travel. P. Gough, Vancouver, (604) 684-8752.

Motion picture grip and lighting truck - 5 ton. 1974 Chevy with lift gate. Mole and Matthews equipment. Price range from $24,000 to $30,000. Call (303) 320-5811.

16mm feature booker, selling experience with repertory and outpost circuits. Toronto. Apply to Box 601.

Small film company requires energetic self starter to handle a variety of duties including secretarial, reception, bookkeeping, production and distribution assistance. Good typing, office experience necessary. Call (416) 362-1003 between 1 and 5 p.m.

Complete Research Service for Film: includes procurement of still photos, vintage film, sound recordings, props and documentary research. Jill Patrick, 58 Stewart St., Toronto M5V 1H6 (416) 368-9944.

For Sale: Bolex 16mm Rex 5 camera, mint condition, used once for short film. 17-85 Kern Vario Switar Zoom lens, 25mm Kern and 75mm prime lenses. Accessories: aluminum camera case, assortment of fillers. Price: $4,000 brand new price, sacrifice at $2,400. Call Mike (416) 487-2421. 9 a.m. to 5 p.m.

NORTHWEST FILMS, a Montreal-based film production/script development company is looking for writers to generate and develop ideas for feature films. If you are a writer interested in working with a progressive film company, write us at 6029 Durocher, Montréal, Québec.

Prop Maker 10 yrs experience. Some effects work. Howard Munford (416) 3851.

Music - The largest recorded library of mood music. Free consultation and selection service. De Wolfe Music, 17 Queen St. E., ste. 445, Toronto, Ont. M5C 1P9 - 364-5778.

Terry Coady versatile actor, 21, Films, 6'1" 190 lbs, 37 yrs, westerns, heavies, no holds barred, need a star, try me, I would like to taste success especially if she's a redhead. Terry Coady, 88 Somerville Ave., Wsmt, Que. 486-3008.

Eager beaver, All-Canadian boy seeks summer employment in the industry. Background includes law (2nd year, Univ. of Toronto), writing, production, sales and publicity - ideal producer's assistant or whatever. Danny (416) 782-5529.

For Sale: Upright Moviola, model number UL 20 CS. One picture, two magnetic, three optical. Price: $2,000. Contact: Camera West (306) 522-1090, Regina.

For Sale: Complete - 6 plate Steenbeck editing room. Contact Jack, 923-7215.

Cegep Cinema Grad looking for work as production assistant or such job. Top marks, good refs. David Arrayet, Tel: (514) 738-3530.

Film Studies, York University Grad seeks fulltime position. Eager to work/learn. K. Anderson, 12 Galewood Dr., Weston, Ont.

Film Research Service: Looking for footage of American cities, scenes people for your next production? Let Media Works, Film & Video Research Services find the footage for you. We locate newsreels, documentaries, as well as still photographs. Based in Washington, D.C., we have access to extensive stock footage in archives, government agencies, associations, etc., throughout the United States. Our research staff can fill your needs without your traveling to the States. Complete services - research, previewing, reproduction, and delivery. Write for brochure, Media Works, Inc., Box 57269, Washington, D.C. 20037 U.S.A.

Bryan M. Stoller, 19 years old, producer/director of 64 films, winner of 7 international awards. Directing, editing and acting experience. Looking for work outside of Ottawa. Please contact Bryan - 904 Winnington Ave., Ottawa, Ont. (613) 596-1577.

Prop Maker - Construction of items that can't be purchased. Armour - sculpture - welding - fiberglass - furniture. Ted Ross, Box 925, Niagara-on-the-Lake, Ontario L0S 1J0 1-468-3701.

Comments

cont. from p. 5

Mark Damon
Producers Sales Organization
Los Angeles

"Michael has been a great asset to the CFDC. It will be hard to find a replacement for him... to fill his shoes. I wish him the best in whatever private endeavor he undertakes. Mike has worked closely with us and had a good overview of the situation. He was easy to deal with because he was level-headed and logical. I hope his departure doesn't causé a rigidity at the CFDC."

Denis Héroux
président, Cinévidéo Inc.

«Je prévoyais depuis quelque temps cette démission. Le style des méthodes de McCabe était certainement inconciliable avec la façon qu'on a, traditionnellement, de diriger un organisme gouvernemental. Il conduisait pratiquement la SDICC comme une entreprise privée. Il est vrai qu'avant sa venue les mécanismes de décisions à la SDICC étaient très lourds; il a donc essayé de donner une autre direction et il y est arrivé. Et il faut ajouter que ça a bien fonctionné d'un point de vue industriel. Mais cela a provoqué également un éclatement très important; d'autant plus important d'ailleurs qu'on n'était sûrement pas prêt à assumer une production aussi grande en un laps de temps aussi court. La croissance de l'industrie cinématographique au Canada s'est faite trop rapidement, d'autant plus qu'on n'a pas tenu compte suffisamment de ce qu'on allait faire de tous les films qu'on produisait. Il n'y a pas eu d'équilibre entre la production et la distribution, surtout en ce qui concerne les films anglais.»

Claude Léger
président, Les Productions Claude Léger

«Je ne peux offrir qu'un point de vue de l'extérieur, puisque je n'ai jamais eu à demander de l'argent de la SDICC' Ceci dit, le règne de McCabe a été, à mon avis, très fructueux, car il a réussi à faire ouvrir les yeux à la SDICC. En deux ans il a fait de très belles choses et de très bonnes choses, mais il aurait dû rester à son poste encore une année ou deux pour avoir le temps de terminer ce qu'il avait entrepris.»

Stephen Roth
producer, Suzanne and Your Ticket Is No Longer Valid

"McCabe's presence at the CFDC coincided with the tremendous growth of the Canadian film industry and he certainly had an important role to play in that growth. I am sorry to see him go. He was dynamic and a creative force who creatively maximized CFDC participation in films by rolling over funds to successive films in the same year. He struck the correct balance between the commercial and creative aspects of filmmaking. He was prepared to take many of the risks inherent in the business. By and large, his assessment of the risks proved fairly accurate. He chose to take a high profit profile which put his own neck on the line beyond that which a normal civil servant does. And as such, opened himself to criticism."

PRODUCTION / QUEBEC

Comment faire un court métrage de fiction

Il y a sept ans, Michel Bouchard réalisait son premier long métrage qu'il présentait comme une «tragi-comédie musicale». C'était **Noël et Juliette** avec Reynald Bouchard, Esther Auger et Micheline Lanctôt. Un film en noir et blanc qui connut donc une sortie misérable ; mais le film ne manqua pas de surprendre et de séduire tous ceux qui ont pu le voir.

Pour Michel Bouchard, **Noël et Juliette** était un «hommage au film muet dans le style des années 20 et une invitation au rêve». Et depuis sept ans, Michel Bouchard aura eu tout le temps de rêver: Rêver à ce deuxième long métrage qu'il avait férocement envie de faire mais qui, curieusement, se dérobait à lui. En désespoir de cause, il se tournera vers le documentaire et réalisera pour l'Office national du film un document socio-politique intitulé **La loi de la ville** (comme on dit «la loi de la jungle»). Le film allait connaître une rapide sortie en 1979.

Alors, dans l'espoir de renouer avec la fiction, Michel Bouchard décida de tourner un court métrage, dont il avait écrit le scénario et qu'il allait lui-même produire. «Question de se refaire la main et de mieux comprendre l'industrie du cinéma», dira-t-il. Et ce sera **La bien-aimée**, qu'il tournera en cinq jours au mois de décembre dernier et qui allait se voir, quelques semaines plus tard, invité à participer à la compétition officielle par le Festival de Cannes dans la section des courts métrages. Pour Michel Bouchard, cette invitation à Cannes représentait non seulement la récompense qu'il récoltait pour sa ténacité, mais aussi la possibilité de relancer des projets qu'il traîne avec lui depuis sept ans. Et il entend bien en profiter.

Mais qu'est-ce que **La bien-aimée**? C'est tout d'abord une gageure : celle de faire un court métrage de fiction dans l'industrie privée, alors que ce genre d'exercice semblait être une chasse gardée de l'Office national du film. Ce qui voulait dire concrètement aller quémander l'argent nécessaire à la production, et cela, cenne par cenne. Il est encore heureux qu'on puisse le faire aujourd'hui, grâce au tout jeune Institut québécois du cinéma, qui peut investir dans les courts métrages de fiction.

Michel Bouchard allait donc sortir de ses tiroirs un vieux projet, lancé cinq ans plus tôt par un producteur montréalais qui avait eu l'idée de demander à une demi-douzaine de cinéastes québécois de participer à un film à sketches dont le thème serait l'érotisme. Michel Bouchard avait été approché à l'époque et, faute de trouver mieux, avait décidé d'accepter, d'autant plus facilement d'ailleurs que le défi lui paraissait amusant. On lui avait demandé, en effet, de traiter de la nécrophilie, sujet scabreux entre tous ! Mais comme il s'intéressait alors au vampirisme et, de façon plus générale, au fantastique, le sujet lui est vite apparu intéressant. Et en un soir, il écrivit le scénario de ce sketche, qui allait cependant rester dans ses tiroirs puisque le projet avorta.

Ce n'est qu'après avoir essayé de faire accepter plusieurs projets de long métrage qu'il décida donc de revenir à ce projet de sketche pour en faire un court métrage. Mais comment produire au Québec un court métrage de fiction ? Les choix ne sont pas énormes : soit faire accepter le projet par l'ONF et le produire à l'intérieur de cet organisme,, soit demander l'argent nécessaire au Conseil des Arts et à l'Institut québécois du cinéma et le produire de façon artisanale. Michel Bouchard opta pour la deuxième de ces possibilités et se lança à l'aventure : Une aventure qui peut se résumer au mot quêter.

«Il s'agissait vraiment d'aller quêter de l'argent, aussi bien à l'Institut qu'au Conseil des Arts. Quand tu fais ton premier film, c'est un peu dans la logique des choses et du système ; tu le fais et tu as les énergies pour le faire. Mais tu ne peux pas passer toute ta vie à quêter. Avec les films que j'avais faits, je pensais que cela aurait été plus facile; mais non, j'ai

suite à la page 86

«La bien-aimée»

En se lançant dans la réalisation de La bien-aimée, Michel Bouchard avait deux problèmes à résoudre. Tout d'abord, il lui fallait traiter d'un sujet on ne peut plus tabou, la nécrophilie. Et puis, sujet oblige, aurait-on envie de dire, il lui fallait faire un film sans dialogue. Le fait que le film ait été sélectionné à Cannes laisse déjà penser qu'il est parvenu à les résoudre ; il reste naturellement au public cannois à rendre son verdict.

Le réalisateur reconnaît que faire un film sans dialogue pose certaines difficultés, puisqu'il faut arriver à pallier à ce manque en donnant au film un rythme différent. Mais il admet que cela confère au film un avantage intéressant, puisqu'on peut plus facilement le vendre sur le marché international ; et pour Michel Bouchard, il est très important d'arriver à vendre ce film. Après l'avoir écrit, produit et réalisé, il s'apprête donc aujourd'hui à aller le vendre.

Quant au thème du film, il faut bien reconnaître que Michel Bouchard est arrivé à le traiter avec beaucoup de finesse. «De toutes les pratiques érotiques, c'est sûrement celle qui soulève le plus la réprobation et le dégoût. Il fallait donc donner une fin qui soit suffisamment forte et, d'une certaine manière, joyeuse, pour que tout rentre dans l'ordre des choses. «Dans mon premier scénario, je n'avais pas prévu de revirement; par la suite, il m'est apparu important de créer une certaine complicité entre tous les personnages. D'une certaine manière, le sujet devenait plus acceptable.»

Le réalisateur explique d'autre part qu'il s'agissait de rendre, sinon agréable ou attirante, du moins acceptable une pratique repoussante «de façon à abattre les préjugés». «Tout au long du film, on éprouve une certaine répulsion, mais grâce au double revirement de la fin on trouve tout ça, finalement, pas si mal.»

Michel Bouchard, pour ce film, a fait appel à deux jeunes comédiens qui en sont à leurs débuts au cinéma. Il s'agit de Monique Spaziani dans le rôle de la «bien-aimée» et de Marc Béland dans celui de l'amant. La bien-aimée aura son premier visionnement public à Cannes, le 13 mai à 14h30.

Why cross the border ?

Proparms Ltd.

isn't just a weaponry house anymore.

It's special effects.
Machinists.
Divers
Props. custom-builders.
Multilingual.
Budget conscious.
and
wholly Canadian.

Call us at
(514) 658-5207
or write :
Proparms Ltd.
2932 St. Therese Road,
Chambly, Que. J3L 2B2

Qualité
Variété
Disponibilité

Trois Raisons pour aimer nos films. . .

Pour nous aimer!

art films inc.

4521, ave. du parc
suite 22
montréal, canada
H2V 4E4
tél. (514) 844-2521

Evaluation de la Loi sur le cinéma

C'est en septembre que l'Institut québécois présentera au ministre des Communications des recommandations pour une refonte de la Loi du cinéma de 1975. Cela fait deux ans que le gouvernement québécois tente en effet de modifier cette Loi du cinéma sans arriver à y parvenir, le milieu du cinéma s'étant vigoureusement objecté à toute action unilatérale de la part du ministre des Communications.

Le 11 avril dernier, l'Institut québécois du cinéma réunissait ainsi à Montréal des représentants des divers groupes, organismes et associations cinématographiques du Québec dans le but de préciser le mandat et le fonctionnement d'un Comité ad hoc qu'il a récemment mis sur pied pour évaluer la loi actuelle sur le cinéma.

Pour souci d'efficacité, l'Institut a constitué quatre sous-comités extérieurs chargés d'étudier des thèmes particuliers: Orientation de la loi, Production, Distribution-Exploitation et Conservation-Documentation. Ces sous-comités feront rapport à une assemblée plénière du Comité les 26 et 26 juin, et l'Institut prévoit remettre au ministre des Communications, avant le 1er octobre, un rapport final.

Le temps des «mini-majors» québécois ?

Claude Léger, président de Caneuram et des Productions Claude Léger, profitera de son séjour à Cannes pour annoncer une complète réorganisation de ses entreprises. À Cannes également, il lancera sa dernière production, **The Lucky Star**, produite avec Télé-Métropole International, et il complètera les ventes de **Girls**, un film de Just Jaeckin coproduit avec la France et l'Allemagne.

Parlant de son projet de restructuration, Claude Léger fait remarquer que le temps était venu de se regrouper et finaliser des associations. Rappelant que l'industrie cinématographique canadienne avait pu connaître ces dernières années une croissance phénomènale grâce aux «abris fiscaux» (tax shelter) consentis par le gouvernement canadien aux investissements dans les films certifiés canadiens, Claude Léger constate que le temps est venu de penser à l'après-tax shelter. «Dans deux ou trois ans, on saura si le tax shelter va continuer ou non; mais je pense que c'est maintenant qu'il faut mettre sur pied des compagnies internationales qui n'utiliseront plus forcément ce tax shelter. Et c'est maintenant qu'il faut le faire. C'est pourquoi j'ai commencé, voilà six à huit mois, à penser une restructuration complète de mes compagnies.»

C'est donc sur une «structure non-tax shelter» permettant d'affronter le marché international que Claude Léger s'est orienté. Ce qui doit marquer une troisième étape dans sa jeune mais fulgurante carrière de producteur. «La première étape, nous expliquera-t-il, c'était d'apprendre mon métier.» Cet apprentissage, il le fit avec Denis Héroux, sur des films comme **Blood Relatives** de Claude Chabrol.

«Il fallait ensuite construire quelque chose pour prouver que j'étais capable de le faire fonctionner après l'avoir mis sur pied.» Et ça allait donner Caneuram et les Productions Claude Léger, deux compagnies qui allaient produire quatre longs métrages : **It Rained All Night The Day I Left** (une coproduction avec la France et Israël); **Girls** (une coproduction avec la France et l'Allemagne); **The Lucky Star** (avec Télé-Métropole International); et **Gandahar vs. The Metal Warriors** (un long métrage d'animation de René Laloux actuellement en cours de production).

Aujourd'hui, la preuve étant donc faite, il faut pour Claude Léger passer un nouveau cap : celui des associations. «Pour grossir et grandir, il y a des associations qu'il faut maintenant faire», constate-t-il. «Au Canada, aujourd'hui, on a les possibilités monétaires; on a la possibilité de développer des sujets; on est sur un territoire nord-américain; on a complété un certain apprentissage au niveau de la production; il nous reste un certain apprentissage international à finir — et je pense qu'on est très près de cela; on a donc toutes les structures et toutes les possibilités pour créer des mini-majors (même si cela peut paraître prétentieux) qui nous permettront de nous imposer sur le marché international.» Conclusion : il faut créer des mini-majors ! Et c'est ce à quoi s'emploie le producteur montréalais.

Cette réorganisation, nous dira Claude Léger, est pratiquement terminée. «Il me reste un petit élément à régler pour la publiciser.» Et c'est lors du Festival de Cannes que le tout se finalisera et sera rendu public.

Parlant maintenant de la Société de développement de l'industrie cinématographique (SDICC) et du passage de Michael McCabe à sa direction, Claude Léger fait remarquer qu'il n'avait jamais «utilisé une cenne de la SDICC» dans ses productions. «Je ne leur ai jamais demandé d'argent ou une aide quelconque parce que les directions prises par la SDICC n'étaient pas tout à fait exactes.»

«Naturellement, le rôle de la SDICC est de fournir une aide, mais pas de la façon dont elle le fait actuellement, même si la politique de McCabe et Vennat a beaucoup amélioré les choses. Parce que je ne pense pas que ça aide beaucoup un film en lui accordant, $250,000 d'argent intérimaire lorsque l'on sait qu'il faut aller chercher de 4 à 5 millions de dollars pour arriver à faire ce film. Le $250,000 est donc complètement stupide.»

«Je pense plutôt que le rôle de la SDICC, constate Léger, n'est pas de donner $250,000 à un film, en argent intérimaire, pour aller les récupérer un peu plus tard, mais en donnant un montant d'argent à des compagnies en lesquelles elle croit. Ce $250,000, la SDICC devrait donc le donner, non pas à un film en tant que tel, mais à une compagnie qui pourra ainsi développer des sujets. Car c'est ça qui est le plus important et le plus dur pour une compagnie : développer des sujets ; et ce n'est pas avec leur fameuse politique, et en donnant quinze ou vingt mille dollars, qu'on développe quelque chose.»

«Il faut donc que les compagnies aient les moyens d'acheter des sujets intéressants ; qu'elles aient aussi le temps de les travailler, de les développer et, le cas échéant, d'en laisser tomber si ça ne devait pas aboutir à des résultats satisfaisants. Cela donnerait aussi aux compagnies la possibilité de développer des programmes à long terme, et d'aller faire des démarches à l'extérieur, particulièrement aux USA. Le rôle de la SDICC n'est donc pas d'aider un film, mais des individus qui sont dans des compagnies.»

Claude Léger pense aussi que la SDICC devrait favoriser des rapprochements, principalement avec les milieux bancaires. «En fait, conclut-il, le rôle de la SDICC, c'est de croire en des gens, donc en des compagnies, et de les aider ensuite monétairement à établir des programmes à long terme.»

Car c'est au long terme que Claude Léger pense avant tout.

CinéMag, à Cannes, est à l'Hôtel Montfleury

Reg Hartt Presents

BERNARD B. BROWN

MR. HOLLYWOOD SOUND

A MAN WHO;

1. WORKED WITH D. W. GRIFFITH ON THE PREPARATION OF THE MUSIC SCORE FOR "THE BIRTH OF A NATION" & WHO ALSO, AT SIXTEEN YEARS OF AGE, PLAYED FIRST VIOLIN IN THE LOS ANGELES PHILARMONIC FOR THE ENTIRE FIRST RUN OF THE FILM, WHICH WAS ALSO THE BIRTH OF THE MOTION PICTURE INDUSTRY.
2. DIRECTED THE WARNER BROTHERS ORCHESTRA FOR THE SECOND MAJOR EVENT IN THE DEVELOPMENT OF THE MOTION PICTURE INDUSTRY, "THE JAZZ SINGER" WITH AL JOLSON. HE CAN BE SEEN IN THE FILM.
3. CREATED THE MULTIPLE TRACK SYSTEM OF RECORDING SOUND, WHICH HE FIRST USED IN "ONE HUNDRED MEN AND A GIRL" WITH DEANNA DURBIN & LEOPOLD STOKOWSKI.
4. WON 2 OSCARS, 8 OSCAR NOMINATIONS, & INNUMERABLE SPECIAL AWARDS.
5. STARTED PLAYING TENNIS WHEN HE WAS EIGHT, WON INNUMERABLE AWARDS, & PLAYED WITH EVERYONE FROM CHARLIE CHAPLIN TO SPENCER TRACY.
7. INVENTED A HAIR TONIC WHICH REALLY WORKS, PROVIDED YOU ARE WILLING TO STAND ON YOUR HEAD FOR AT LEAST FIVE MINUTES AFTER YOU USE IT, AND, A FACIAL PEEL WHICH HE GUARANTEES WILL PULL OFF TWENTY YEARS.
8. OWNED MUCH REAL ESTATE IN HOLLYWOOD, WAS ITS FIRST MAJOR DEVELOPER, AND ALSO OWNED "THE ALAHAMBRA", THE RICHEST GOLD MINE PER SQUARE FOOT IN CALIFORNIA. I'VE NEVER MET ANYONE BEFORE WHO ACTUALLY OWNED A GOLD MINE.
9. WILL BE OUR SPECIAL GUEST FOR THREE DAYS, MAY 23, 24, 25, 1980 FOR A SPECIAL TRIBUTE TO BE HELD AT CINEFORUM, 12 MERCER ST., TORONTO, M5V 1H4. $25 per day.

PRIMA FILM INC.

1594 est, boul. St-Joseph
Montréal, Québec
H2J 1M7
Tél: (514) 521-1189

188 University Ave.
Suite 502 - Toronto
M5H 3C3
Tél.: (416) 593-1248

PRÉSENT PARTOUT AU CANADA

À Cannes, contactez:

Gilles Bériault
Vice-Président
Hôtel de Paris
34, boul. d'Alsace
Tél: 38.30.89

Motion Picture Guarantors Inc.

Completion Guarantees
By A Canadian Company

Bonding Available for the Largest Features
No-Claim Bonus Always Competitive

EXECUTIVE OFFICERS

DOUGLAS LEITERMAN PHILIP S. HOBEL

Motion Picture Guarantors Inc.

43 Britain Street, Toronto, Canada M5A 1R7 Telephone (416) 361-1664 TELEX 065-24697
211 East 43rd Street, New York, N Y 10017 Telephone (212) 682-0730

Après deux années de rôdage

Nouveau départ pour l'Institut québécois du cinéma

Au moment même où la Société de développement de l'industrie cinématographique québécoise (SDICC) voyait son influence s'estomper graduellement au Québec — principalement à cause des politiques de Michael McCabe orientées presque exclusivement vers un cinéma international, à gros budget et de langue anglaise — l'Institut québécois du cinéma arrivait à se tailler une place enviable au sein de la communauté cinématographique québécoise.

Pourtant, c'est avec beaucoup de scepticisme — pour ne pas dire cynisme — qu'on avait vu naître, il y a aujourd'hui presque cinq ans, cet institut que la Loi du cinéma (votée en juin 1975) confiait généreusement aux cinq principaux secteurs de l'industrie du cinéma, à savoir les exploitants, les distributeurs, les producteurs, les réalisateurs et les techniciens du cinéma. Mais un milieu aussi divisé que pouvait l'être celui du cinéma — surtout au sortir des batailles sur la loi du cinéma — pouvait-il espérer faire fonctionner avec un minimum d'efficacité et d'harmonie un institut qui devait veiller à favoriser «l'implantation et le développement de l'infrastructure artistique, industrielle et commerciale d'un cinéma qui reflète et développe la spécificité culturelle des Québécois». L'entreprise était de taille, il faut le reconnaître ; c'est donc avec beaucoup de scepticisme, avons-nous dit, qu'un peu tout le monde vit naître cet institut, et assista à ses premiers balbutiements.

Mais l'imprévisible est arrivé : le Parti Québécois a pris le pouvoir, et cela a eu pour effet d'assainir considérablement l'atmosphère, ne serait-ce qu'en forçant ceux qui, par nature, auraient été les moins enclins à se dire favorable à un cinéma dit culturel et de surcroît francophone, à trouver de rapides mérites à ce type de production. L'affrontement n'eût donc pas lieu, du moins publiquement. Et tous les secteurs de l'industrie québécoise du cinéma commencèrent à s'intéresser à cet institut qui avait, il ne faut pas l'oublier, quelques millions (2 au départ, et 4 depuis trois ans) à dépenser annuellement.

L'Institut n'en connût pas moins une enfance difficile, à la recherche d'une vocation pouvant concilier les demandes de cinéastes littéralement affamés et les exigences du marché. Il aura fallu aussi lui trouver un directeur général, ce qui s'avérera particulièrement difficile et plein d'embûches puisqu'on en est aujourd'hui à tenter l'expérience avec un troisième directeur général. Et puis, il aura fallu délimiter les champs d'action respectifs de l'Institut et de la Direction générale du cinéma et de l'audiovisuel (DGCA), deux créations de la Loi du cinéma de 75. Mais l'incapacité de la DGCA à remplir le mandat qui aurait pu être le sien aura finalement permis à l'Institut d'occuper les divers champs d'intervention, et cela au grand soulagement d'un peu tout le monde.

Et l'éclipse progressive de la SDICC — qui perdait son comité consultatif francophone en même temps que le centre de décision se déplaçait à Toronto — allait permettre à l'Institut de devenir l'interlocuteur privilégié du monde du cinéma au Québec, à tout le moins de celui qui se veut toujours québécois.

Il reste aujourd'hui à l'Institut à prouver qu'il est en mesure de répondre aux attentes aussi différentes que contradictoires des différents secteurs de l'industrie cinématographique québécoise. De nouveaux programmes vont être incessamment annoncés. Ce n'est qu'alors que la nouvelle équipe de l'Institut sera à même de prouver si les énormes espoirs placés en elle étaient justifiés. Car c'est une équipe pratiquement nouvelle qui est à l'oeuvre depuis quelques mois à l'Institut : une équipe sur laquelle on fonde beaucoup d'espoir et qui reflète adéquatement le milieu.

Les connaissances, à la fois du monde du cinéma et de celui de la télévision et du câble, du nouveau directeur général de l'Institut, s'avèrent un atout appréciable. D'autant plus que M. André Fortier peut compter aujourd'hui sur une équipe aguerrie composée de deux transfuges de la SDICC : Armand Cournoyer, directeur de la distribution et de l'exploitation, et Pete Legault, directeur de la production. À eux se sont joints Claude Daigneault, directeur du secteur scénarisation ; Pierre Latour, conseiller à la distribution et à l'exploitation ; et Claude Bonin, conseiller à la production. Sans oublier, de l'ancienne équipe, Bernard Bonin, en charge de la comptabilité et de l'administration ; Zénaïde Lussier, conseiller juridique ; et Penni Jaques, relationniste et responsable des projets spéciaux.

Pour ce qui est de mieux comprendre le rôle et l'importance de cet institut, il suffit de dire que depuis le début de l'exercice fiscal 1980-81, c'est-à-dire depuis le 1er avril, il a accordé $716,465. Depuis cette date, en effet, l'Institut a reçu et étudié plus de 70 demandes à ses divers programmes d'aide. Une trentaine de projets ont été approuvés pour un engagement total de $716,465.

Il y eut 41 demandes d'aide en production pour des films de tous genres et de toutes durées, dont 13 ont été retenus. Trois longs métrages de fiction ont reçu l'appui de l'Institut : **Happy Birthday** de jean Lafleur et **Armoured Man** de George Mihalka, tous deux des productions de Dal Productions, ainsi que **L'affaire Coffin** de Jean-Claude Labrecque qui bénéficie d'une aide supplémentaire de l'Institut.

Un long métrage documentaire a été approuvé, **L'été des abeilles** de Marcel Sabourin. Parmi les moyens et courts métrages, notons **La vie des adolescents** de Marcel Simard, **Le souvenir de l'autre** d'Hubert Yves Rose, **Adagio pour cordes** de Stéphane Rose, **Louise Panneton : peintre-lissier** de Michel Audy. **Connaissance du milieu** de Jean-Louis Frund et **Mark Prent ; Overmood** de Brian McNeil.

En distribution, sur 9 demandes, 3 ont été acceptées. Ainsi, l'Institut aide au lancement du film **Avoir 16 ans** de Jean-Pierre Lefebvre, à la diffusion de **Les voleurs de jobs** de Tahani Rached et le Regroupement régional des producteurs de films de Québec à participer à un congrès de professeurs de français américains au mois de juin.

Au programme d'aide à l'exploitation, 2 projets de rénovation de salles ont été acceptées : le Cinéma Roxy de Ste-Agathe et le Cinéma Lido de Lévis. Une aide pour la transformation d'une salle en deux cinémas a été approuvée pour la Boîte à Films de St-Jean et pour la construction de deux nouvelles salles à Port-Cartier.

Au niveau du programme d'aide à la scénarisation, 8 projets ont été retenus, dont **Alice et le synthétiseur** de Guy Simoneau, auteur du film **Plusieurs tombent en amour** ; **L'Abbétalon** de Thérèse Desjardins et **Influenza** de Pierre Depatie, tous trois des longs métrages de fiction. Les autres projets acceptés sont : **Turlutes des années dures** de Richard Boutet, **Philippe Hébert : sculpteur national** d'André Ricard, **Les aventures du capitaine Kébec** de Franco Battista, **Quarante ans pour oublier** de Louis Ricard et **Le jeune homme et l'étang** de Claude Chénier-Levac.

Un projet de recherche a été approuvé, il s'agit de **Un Pionnier du cinéma : Edwin S. Porter** d'André Gaudreault.

Une aide riche et variée qui, on en conviendra, se révèle des plus précieuses pour les différents secteurs de l'industrie cinématographique québécoise.

le 13 Mai à 14h30
Palais des Festivals

COURT MÉTRAGE
EN COMPÉTITION

La bien-aimée

The Beloved

Un film écrit, réalisé et produit par
MICHEL BOUCHARD

Court métrage érotique à caractère fantastique
(sans dialogue)
Short erotic film of the fantastic genre
(without dialogue)

Informations/Ventes
Michel Bouchard
Armand Cournoyer
Cinéma Canada — Hôtel Carlton, suite 116

Production
Cinékina Inc.
1597 St-Christophe,
Montréal (Québec) H2L 3N7
Tél.: (514) 521-6123

IN RELEASE

by J. Paul Costabile

Gilda Live

Producer: Lorne Michaels. Director: Mike Nichols. Script: Lorne Michaels, Gilda Radner, Don Novello and others. Photography: Ted Churchill and others. Editors: Ellen Hovde, Lynzee Klingman, Muffie Meyer. Music: Paul Schaffer. Running time: 90 minutes.

Of the many showbiz personalities who have been launched by Saturday Night Live, Gilda Radner yields to no one in terms of energy and invention. In this film of her hit Broadway show, she shows the full extent of her talent. Gilda Live brings to life all her well-known impressions, from news star Roseanne Roseannedanna and Marvin Hamlisch freak Lisa Loopner to creaking teacher Emily Letitia, and a strenuous routine take-off of gymnast Nadia Comenici. The best aspects of the show, however, are those which Radner has consciously based on her star-struck Detroit childhood, like the hyper-kinetic Brownie Judy Miller. It's a good thing that she is able to capture the audience by her personality, because Mike Nichols' direction is unusually uninspired, and the sound is often seriously muddied. Don Novello, acting as a fill-in between Gilda's acts, turns in a sharp performance in his role as the clerical critic Father Guido Sarducci. With Paul Schaffer, Diana Grasselli, Myriam Valle, Maria Vidal.

Distributor: Warner Bros.

Mad Max

Producer: Byron Kennedy. Director: George Miller. Script: Miller, James McCausland. Photography: David Eggby. Editor: Tony Paterson. Production design: Jon Dowding. Music: Brian May. Running time: 92 minutes.

In the near future, when urban society has broken down, roving motorcycle gangs cause mayhem and destruction in the countryside of the Australian state of Victoria. The equally ruthless police, organized as the leather-clad Main Force Patrol, do their best to try and control them with their supercharged pursuit vehicles. The most capable of these ragtag cops, a young man known as Mad Max (Mel Gibson), goes head to head with the vicious gang leader Toecutter, after his wife and child are killed, in an all out chase. This is a B movie in the classic manner, long on action, stunts and violence and short on intellectual pretensions, heavily relying on such films as The Wild Angels, Straw Dogs, A Clockwork Orange and Walking Tall. The film's punk atmosphere is likely to give it some cult status on the midnight circuit, where the bland performance of Mel Gibson can be ignored, and Hugh Keay-Bryne's imitation of Oliver Reed at his most glowering, as Toecutter, will be applauded. A major flaw, however, lies in the fact that, in order to eliminate the Australian accents, American actors have overdubbed, rather crudely, all the voices. It seems that Canada is not the only country which feels that if its films are to make it in the States, they have to look and sound like the States. With Joanne Samuel, Steve Bisley, Tim Burns, Roger Ward, Vince Gill, Grant Page.

Distributor: Ambassador

Search and Destroy

Producer: James Margellos. Executive producer: R.Ben Efraim. Director: William Fruet. Script: Don Enright. Photography: René Verzier. Editor: Donald Ginsberg. Music: FM. Running time: 94 minutes.

Like many of the men who fought in Vietnam, Kip Moore just wants to forget his days as a ruthless jungle commando, and live a normal life. In his case, this means his girlfriend Kate and his job in a garage in Niagara Falls. But suddenly, his ex-army teammates begin to fall victim to a mysterious killer. When his closest friend from those days, the muscular, combat trained Buddy Grant, is left paralysed, Kip finds himself face to face with a former South Vietnamese operative whom he had doublecrossed in the war, and who now seeks vengeance. With René Verzier's stark photography of Niagara Falls and its tacky main drag, above which the conflict takes place, Search and Destroy has a properly seedy atmosphere which places it a notch above the routine fare of its script. Perry King as Kip. Don Stroud as Buddy and Toronto karate instructor Park Jong Soo as the killer turn in workmanlike performances, while George Kennedy does a sardonic bit as a weary police detective who finds a war going on at the height of the tourist season. But director William Fruet is not able to make this Canadian shot but American-based project any more than just another action film for drive-in play, though it is much better than his Death Weekend. More should be expected from the author of Goin' Down The Road and Wedding In White. With Tisa Farrow, Tony Sheer, Phil Aikin, Rummy Bishop.

Distributor: Danton

Serial

Producer: Sidney Beckerman. Director: Bill Persky. Script: Rich Eustis, Michael Elias, from the novel by Cyra McFadden. Photography: Rexford Metz. Editor: John W. Wheeler. Music: Lalo Schifrin. Running time: 92 minutes.

Harvey and Kate Holroyd live in Mill Valley, part of Marin County, that salubrious suburb of San Francisco where all the lifestyle fads that sweep first California, and then the outside world, are tried out. Serial is the story of how their marriage goes through several crises, played against the culture of eco-freaks, hot tubs, EST, open ended relationships and all-round mellow. This ribald adaptation of Cyra McFadden's novel is similar in style to The Last Married Couple In America, and shares its major fault of being overly clever in tone. Bill Persky, the television trained director, aims his satirical guns a bit too widely to be truly castigating of the age of narcissism, psychobabble and mass tautology. What saves Serial, though, is some fine ensemble acting, notably from Martin Mull and Tuesday Weld as Harvey and Kate. Sally Kellerman, looking properly dizzy, plays Martha, the oft-wed leader of Kate's Consciousness Raising Group. Tom Smothers is also appropriately cast as zonked out minister Spike Thurston, while Peter Bonerz is the glib and very busy local psychiatrist. Jennifer McAlister, as the Holroyd's daughter who becomes involved in a cult, and Bill Macy, as Harvey's friend whose middle aged fling ends tragically, lend strong support. A final treat has old Tall, Dark and Gruesome himself, Christopher Lee, as an executive headhunter who leads a motorcycle gang on weekends. With Sam Chew, Nita Talbot, Pamela Bellwood, Barbra Rhoades, Anthony Battaglia, Anne Weldon, Patch Mackenzie, Stacey Nelkin.

Distributor: Paramount

Some Censor Ratings Across Canada

Film Title	British Columbia	Alberta	Saskatchewan	Manitoba	Ontario	Québec	P.E.I. New Brunswick	Nfld Nova Scotia
Black Stallion	General	Family	General	General	General	All	General	General
Blood Feud	Mature*				Restricted	—		
Changeling	Mature*	Adult, not suitable for children		Mature	Adult*	14 years		
Coal Miner's Daughter	Mature*	Adult	Adult	Mature	Adult	All	General	Adult
Gilda Live	Mature*				Adult*	14 years		
Hide in Plain Sight	Mature*	Adult, Not Suitable for Children	Adult*	Mature	Adult	All		Adult
Little Darlings	Mature*	Adult*	Adult*	Mature*	Adult*	14 years	Adult*	Adult
Little Miss Marker	General	Family	General		General	All	General	
Mad Max					Restricted	18 years		
Nijinsky	Mature*				Restricted	14 years		
Search and Destroy		Restricted			Adult	—		
Serial	Restricted*	Restricted		Adult Parental Guidance	Restricted	18 years		Restricted
Simon	Mature	Adult		Mature	Adult	All		
When Time Ran Out	Mature	Adult	Adult	Mature*	Adult	14 years	Adult	Adult
The Changeling			Adult*				Adult	

CineMag Subscribe Today!

When Time Ran Out

Producer: Irwin Allen. Director: James Goldstone. Script: Carl Foreman, Stirling Silliphant. Photography: Fred J. Koenekamp. Editors: Edward Biery, Freeman Davis. Production design: Phillip M. Jefferies. Music: Lalo Schifrin. Running time: 121 minutes.

In his latest disaster epic, Irwin Allen, having learned his lesson from the twin flops The Swarm and Beyond The Poseidon Adventure, turns the directorial chores over to James Goldstone. But even that veteran action man is unable to bring much life to this screen version of Gordon Thomas and Max Morgan Witt's novel The Day The World Ended. When Time Ran Out deals with the eruption of a volcano on a South Sea island, which destroys the hopes of a devious landowner (James Franciscus). Along for the ride are Paul Newman (wearing his hat from Hud), as the head of an oil drilling team, William Holden as a multimillionaire hotel owner, and Jacqueline Bisset as the predictable love interest of both. Burgess Meredith

cont. on p. 86

PRODUCTION GUIDE

by Del Mehes and Bernard Voyer

Features in Production

Arctic Rampage Prod. Inc.
(416) 968-2704

Death Hunt

Principal photography began March 3, 1980, in the Banff area for 10 weeks. Estimated budget: $10.5 million. Financed by the Golden Harvest Group (Hong Kong). **exec. p.** Raymond Chow **p.** Murray Shostak **assoc. p.** Robert Bayliss **d.** Peter Hunt **sc.** Michael Grais, Marc Victor **l.p.** Lee Marvin, Charles Bronson, Angie Dickinson, August Schellenberg, Sean McCann, Maury Chaikin, Denis LaCroix, Scott Highlands.

Astral Bellevue Pathé
(514) 748-6541

The Secret Self

(Formerly: Freaks) **exec. p.** Harold Greenberg **d.** Harry Rasky.

French Kiss

Principal photography in Montreal and New York. **exec. p.** Harold Greenberg, Robert Kline **d.** Roger Vadim **sc.** Lionel Chetwynd **pub.** David Novek and Joy Berger, Berger Novek PR (514) 861-5556.

Ballon Blanc Inc.
(514) 849-6077

La lettre de Marilú Mallet

A Canadian-French cinéma-vérité production filmed in Montreal and Paris. Principal photography began February 1, on a $117,000 budget. **p.c.** Ballon Blanc Inc., Le Groupe Nickel (France) **exec. p.** Claude Desgagné **assoc. p.** Hélène Vager, Carole Mondello **p. sup.** Dominique Pinel **d.** Marilú Mallet, Valeria Sarmiento **sc.** Marilú Mallet **d. ph.** Guy Borremans **light.** Louis de Ernstead **sd.** André Dusseault **col.** 16mm colour.

Caneuram Inc.
(514) 871-1408

Gandahar vs. The Metal Warriors

A 35mm color animated film. Began shooting on July 1, 1979 in Montreal. A Canada/France coproduction with a $5 million budget. **Estimated length** 80 min. **p.c.** Caneuram Inc. (Mtl)/Société Gillet-Laloux Production (Paris)/ COFCI-FFF (Paris) **p.** Claude Léger **assoc. p.** Richard Sadler **sc.** René Laloux, Philippe Caza **drawings** Caza **sales** ICM (Paris, L.A.).

Les Films Cinoptique Inc.
(819) 536-2880

Sursis

Principal photography began August 28, 1979, in the Mauricie region until July 1980. Estimated budget: $25,000. **p.d.sc.** René Brodeur **d.o.p.** Gilbert Ferron **light** Michel Berthiaume **sd.** Louise Bellemare **ward.** Huguette Brodeur, Robert Lavergne **l.p.** Bernard Royer, Christiane Hamelin, Line Gailiardetz, Ginette Bellemare, Gilles Descôteaux.

Kudos Film Productions
(416) 752-0287

Tribute

Principal photography in Toronto, March 7-April 19; in New York, April 21-mid-May **exec. p.** The Turman-Foster Co. and Richard Bright **p.** Joel B. Michaels, Garth B. Drabinsky **assoc. p.** Hannah Hempstead **p. man.** Gerry Arbeid **d.** Bob Clark **a.d.** Kenny Goch **sc.** Bernard Slade **art. d.** Reuben Freed **d.o.p.** Reggie Morris CSC **prod. design.** Trevor Williams **sd.** David Lee **ed.** Richard Halsey **ward.** Suzanne Grace **l.p.** Jack Lemmon, Robby Benson, Lee Remick, Coleen Dewhurst, John Marley, Gale Garnett, Kim Cattrall **pub.** Linda Friendly, First Performance P.R. (416) 960-8900 **casting** N.Y BCI Casting, Barbara Clayman; Toronto, Canadian Casting, Claire Walker, Stuart Aitken.

Nelvana Ltd.
(416) 863-0091

Drats

Animated feature in production since Feb. 1. **p.** Michael Hirsch, Patrick Loubert **d.** Clive Smith.

Père Film Prod.
(403) 428-6690

The Hounds of Notre Dame

Principal photography to begin March 3, 1980 in Wilcox and Regina, Sask., for 5-6 weeks. Estimated budget: $1 million. Financed by members of Fraser Films and alumni members of Athol Murray College of Notre Dame. **p.** Fil Fraser **p. accountant** Linda Jeffery **p. man.** Eda Lishman **p. sec.** Nives Lever **d.** Zale Dalen **a.d.** Bob Akester (1st), Grace Gilroy (2nd) **sc.** Ken Mitchell **cont.** Donna Juliani **art. d.** Richard Hudolin, Jack Hudolin (asst.) **set dec.** Carmen Milenkovic **d.o.p.** Ron Orieux **asst. cam.** Ian Preston (1st), Larry Todd (2nd) **loc. man.** Randy Sheveldave **best boy** Cody Emsley **1st electr.** Charles Konowal **constr. man.** Dee Embree **carpenters** Bruce Robinson (2nd), Murray Galliford, Michael Ellsworth, Cindy Gordon **props** Laurie Mang **2nd unit cam.** Larry Todd, Gary Selb (asst.) **set p. asst.** Cindy Dyck **boom** Brock Stevens **ed.** Barry Freeman **ward.** Wendy Partridge, Barbara Borycki (asst.) **make-up** Cindy Warner, Lynne Copeman (asst.) **gaf.** Neil McCauley **grip** Shelley Deegan (key), Bill Mills (asst.) **l.p.** Thomas Peacocke, Frances Hyland, Lenore Zann, Lawrence Reese, David Ferns, Pierre Tétrault, Barry Morse, David Ferry **pub.** Jaml Drake; Berger, Hetherington & Assoc. Edmonton (403) 428-6459, Wilcox (306) 732-2051 **prod. guarant.** Rob Ivesor **cast.** Bette Chadwick.

Les Productions Prisma
(514) 866-3568

La vie de couple, à quel prix?

A feature-length documentary in photography since 1979, in Montreal. Estimated budget: $150,000 **p.** Claude Godbout, Marcia Couëlle **p. sup.** Marcia Couëlle **d.** Diane Létourneau **sc.** Diane Létourneau **d.o.p.** Jean-Charles Tremblay.

The following is a list of films in production (actually before the cameras) and in negotiation in Canada. Needless to say, the films which are still in the project stage are subject to changes. Films are listed by the name of the company which initiated the project, or with which the project is popularly associated. This is not necessarily the name of the production company. Where the two companies are different, the name of the production company, if known, is also given. In instances where a producer has asked us not to list a project, or to withhold certain credits due to ongoing negotiations, we have respected his request. Please telephone additions and up-dates information to:
CineMag (416) 366-0355 or (514) 272-5354.

Film credit abbreviations. **d.** director **asst. d.** assistant director **sc.** script **adapt.** adaptation **dial.** dialogue **ph.** photography **sp. ph. eff.** special photographic effects **ed.** editor **sup. ed.** supervising editor **sd.** sound **sd. ed.** sound editor **sd. rec.** sound recording **p. des.** production designer **art d.** art director **set dec.** set decorator **m.** music **cost.** costumes **l.p.** leading players **exec. p.** executive producer **p.** producer **assoc. p.** associate producer **line p.** line producer **p. sup.** production supervisor **p. man.** production manager **p.c.** production company **dist.** distributor. An asterisk (*) following the film's title indicates financial participation by the Canadian Film Development Corporation.

Projects in Negotiation

Art Film Production
(416) 960-0875

Terror on the Lake

To begin in late 1980 in Toronto, on a $4.7 million budget **p.** Dan Barbanic **sc.** Bernie Williams **p. man.** Bernie Williams.

Barry Allen Prod.
(416) 598-3821

Pantyhose

In discussion-plans for May/80 shoot. **exec. p.** Barry Allen **p.** Janis Allen **d.** George Leskay.

Playboy of the Western World

In discussion. **exec. p.** Barry Allen, Jerome Simon **sc.** Joshua Smith.

Beryl Fox
(416) 364-5176

By Design

To begin in Vancouver early 1980; a comedy about two people who run a boutique **p.** Beryl Fox, Werner Aellen **d.** Claude Jutra.

Bruce Raymond Production Ltd.
(416) 923-9654

Proud Blood*

In negotiation-plans for late 1980. **p.c.** Bruce Raymond Prod. Ltd. **exec. p.** Bruce Raymond.

Burg Productions Ltd.
(416) 881-5443

Back Stretch

Toronto shoot next year on a budget of $1.6 million **p.** Tony Kramreither **sc.** Kevin Brodie **l.p.** Erik Estrada, George Kennedy, Jonathan Winters.

Merchand of Death

Shoot planned for December 1979-January 1980. **p.** Tony Kramreither **sc.** William Davidson, John Craig.

Cabbageroll Productions
(416) 461-7725

Alligator Shoes

To start shooting in the Spring 1980 in Toronto and Belleville **p.** John Phillips, Clay Borris **l.p.** Sally Dundas **d.** Clay Borris **asst. d.** Holly Dale **ph.** John Phillips **sc.** Clay Borris.

Canamere Films Ltd.
(519) 453-0164

Death To The Donnellys

To begin in 1981 with an $8 million budget **exec. p.** Roger A. Leblanc **sc.** adapted by Maridon Miller.

Hide and Seek

To begin in the spring of 1980 **exec. p.** Roger A. Leblanc.

Cinak Ltée
(514) 284-3295

Le Sphinx

A feature film for children to be filmed in Quebec **p.** Marguerite Duparc **d.** Claude Paquette **a.d.** Claude Paquette **col.** 16mm colour.

Cinema One
(514) 489-5755
(416) 928-6063

Child's Play

To begin in summer 1980 on a budget of $3.5 million, in Saskatchewan.

The Chinese Connection

To begin in Summer 1980 in Vancouver on a $4.5 million budget with a screenplay by Gail Thomson and Mark Rosen.

Memoires of Montparnasse

To begin in mid-May 1980 in Montreal on a $2.8 million budget **exec. p.** Larry Hertzog, James Shavick **p.** Mychèle Boudrias **sc.** Stevens Manners, Jacques Paris.

Company C. Films Inc.
(514) 844-3475

Fathers, Daughters and other Endangered Species

To begin shooting two weeks in New York and then at Magder Studios in Toronto in 1980 with a budget of $6 million **p.** Carol Campbell, Jim Margellos **d.** Steven Stern **p. man.** Bob Linnell **art d.** Bill Beeton **p. sec.** Carole MacKinnon **cost.** Linda Matheson **2nd a.d.** Don Brough **l.p.** Alan Arkin.

Corporation Image M & M
(514) 878-1474

Cocksure

Principal photography to begin in Sept. 1980 in Calgary. Estimated budget: $6 million. **p.** René Malo, Ted Kotcheff **d.** Darryl Duke **sc.** Mordecai Richler **l.p.** George Segal.

Night Letter

Principal photography to begin in October in Vancouver. Estimated budget: $4 million. **p.** René Malo **d.** Jean-Claude Lord **sc.** Jean-Claude Lord, Jean Salvy, Jamie Brown, based on a story by Joseph Hayes.

St-Urbain Horseman

d. Ted Kotcheff **sc.** Mordecai Richler.

Crawley Films
(613) 728-3513

The Strange One*

Special effects photography has begun. Location filming in Toronto, Ireland, Scotland on a $4 millokn budget **p.c.** Crawley Films Production **exec. p.** Budge Crawley **d.** Paul Almond **sc.** Michele Moses, Judy Crawley, from a novel by Fred Bosworth, "Mantayo, The Strange One" **d.o.p.** Robert Ryan **ph.** Robert Ryan, Patrick Carey **sp. effects ph.** Patrick Carey **sp. effects** Robert Ryan, Ray MacMillan.

Where Evil Dwells

p.c. Crawley Films (Ottawa)/Martin Weiss (L.A.) **exec. p.** Budge Crawley.

Dal Productions
(514) 731-7801

Happy Birthday to Me

A murder-terror mystery, aimed for July 1980 **p.** John Dunning and André Link **line p.** Stewart Harding. Produced with Famous Players Ltd.

The Armoured Man

A sci-fi action movie with a budget of $2 million, scheduled for August 1980 in Montreal **p.** John Dunning and André Link **line p.** Stewart Harding **d.** Jean Lafleur **sc.** Edith Ray, David Preston. Produced with Famous Players Ltd.

A Comedy

Principal photography to begin in the Summer of 1980, in Montreal **p.** John Dunning, André Link **line p.** Bob Presner **d.** George Mihalka. Produced with Famous Players Ltd.

Entreprise de Développement Cinématographique
(514) 527-3433

Les tourtereaux

Principal photography to begin in August 1980, in Montreal. Estimated budget: $400,000. **p.c.** Edec Inc., Ciné-Groupe **exec. p.** Paul Beaupré **p.** Jean-Guy Germain, based on a play by Germain **adapt.** Jean-Claude Germain, with Harry Fishbach **l.p.** Jean Leclerc, Nicole Leblanc.

Filial Productions Inc.
(416) 535-2867

Paul Horn

A feature length documentary to begin filming April/May 1980 in England, Egypt, India, China, Los Angeles and Victoria, B.C. December release **p.** Alan Lane, Phil Desjardins **d.** Phil Desjardins **ph.** Vic Sarin.

Film Associates
(416) 960-9860

Jerry

Principal photography to begin April 15, 1980. Estimated budget: $3.2 million. Project not confirmed by the producer **p.** Pierre Brousseau **d.** Alfred Sole.

Screams

Principal photography to begin April 21, 1980, in Toronto and Sudbury. Estimated budget: $1.9 million. Project not confirmed by the producer. **p.** Pierre Brousseau **d.** Jeremiah Chechic **ed.** Avram Jacobson.

Film Consortium of Canada
(416) 923-3234

Martin's Day

Planned to begin shooting Fall 1980 in Toronto **exec. p.** William Marshall **p.** Alexander Macdonald **assoc. p.** Michael Quinn **d. sc.** Allan Scott and Chris Bryant.

CANADA'S LARGEST INDEPENDENT PRODUCER OF TELEVISION PROGRAMMING
From Nielsen-Ferns International Ltd. 55 University Ave. Suite 1100, Toronto Canada M5J 2H7
Tel: (416) 361-0306 Telex: 06-22745

Projects in Negotiation

Filmplan International Inc.
(514) 849-6051

Diplomatic Immunity
Principal photography to begin October 13. Estimated budget: $6.5 million p. Claude Héroux exec. p. Pierre David, Victor Solnicki d. Harvey Hart sc. Lenny Wise, Victor Solnicki, Fiona Lewis, Zalman King, Lynn Gailer pub. Paratel (514) 845-0111 and Berger Novek PR (514) 861-5556.

The Fright
Principal photography to begin July 28, in Montreal. Estimated budget: $4.5 million p. Claude Héroux exec. p. Pierre David, Victor Solnicki d. Jean-Claude Lord sc. Brian Taggert art. d. Michel Proulx pub. Paratel (514) 845-0111, and Berger Novek PR (514) 861-5556.

Gas
Principal photography to begin June 2, 1980 in Montreal. Estimated budget: $4.5 million exec. p. Pierre David, Victor Solnicki p. Claude Héroux unit man. Jean Savard p. coor. Danièle Rollerback d. Les Rose a.d. Don Buchsbaum sc. Richard Wolf, story by Susan Stranton, Richard Wolf cont. France Boudreau art. d. Carol Spiers d.o.p. René Verzier focus pull Denis Gingras loader Jean-Jacques Gervais sd. Patrick Rousseau ward. Gaudeline Sauriol make-up Louise Rundall gaf. John Berrie grip François Dupéré cast. Ginette D'Amico pub. Paratel (514) 845-0111, Berger Novek PR (514) 861-5556.

The Queen
p.c. A Canadian/France co-production in association with Raluca Nathan and Ralux Films p. Claude Héroux sc. Jean-Pierre Jaubert.

Les Films François Brault Inc.
(514) 465-4920

Louis Cyr*
Principal photography to begin in the Summer, 1981 in St-Jean de Matha, St-Jean de Napierville, Quebec City p., d. François Brault sc. Victor Lévy-Beaulieu.

Fraser Films
(403) 428-6690

Four's a Crowd*
(formerly titled "Back to Beulah") p.c. Beulah Films Ltd. exec. p., p. Fil Fraser assoc. p. Deanne Judson d. Eric Till sc. W.O. Mitchell from his play "Back to Beulah".

Gale Film Productions
(416) 967-3318

November Gale
Start expected in Sept. 1980 on a $3.5 million budget p.c. Lakefield Film Production p. Ratch Wallace, Ian McDougall sc. Wallace ph. Richard Leiterman, Albert Junk l.p. Sterling Hayden, Jeff Bridges, Donnelly Rhodes.

Great North Pictures
(416) 929-9191

Act of God*
To begin in 1980 p.c. Great North Pictures Corp. exec. p. Nelson Smith p. Brian Walker sc. Keith Leckie based on the novel by Charles Templeton.

Harry Alan Towers
(416) 923-3581

SS-GB
A Canadian-British co-production to be filmed in Toronto and London, G.B. Canadian budget: $10 million p. Harry Benn (G.B.) exec. p. Harry Alan Towers d. Peter Carter sc. Gerald Wilson adapt. of Len Deighton's best-seller l.p. James Mason, Ralph Richardson, Douglas Campbell, Kate Nelligan, Gordon Pinsent, Rod Steiger pub. Stephen Chesley or Clifton Rothman, Stephen Chesley Associates (416) 922-2442.

To update the information in the Production Guide please call:
Del Mehes, Toronto
(416) 366-0355
Bernard Voyer, Montréal
(514) 272-5354

Hazelton Motion Pictures
(416) 961-3212

Kelley!
A period comedy to begin shooting in early 1981 p. David Eustace, Nancy Stewart.

Illuminé Films
(416) 536-2711

Night Into Dawn
Originally titled Janos, film is scheduled for 1980 on a budget of $2.3 million. p. Michael Quinn d. Julius Kohanyi sc. Jim Osborne, based on original story by Julius Kohanyi.

L'Image Motion Picture Prod.
(416) 363-2469

Dragon Tracks
Principal photography to begin Aug. 18 in Agawa Canyon. Action adventure dealing with the martial arts. p. Ron Moore sc. Dick Oleksiak and Peter Lauterman based on original story by Ron Moore l.p. Michael McNamara and Mark McNamara.

Independent Pictures
(416) 363-0222

At Large
To begin shooting late 1980. p.c. Independent Pictures in association with Brom Films. p. Peter O'Brian.

Intercom Films
(416) 366-7773

Luke's Summer
Principal photography to begin in July in the Belleville, Ont. area. Estimated budget: $4 million. p. Gil Taylor assoc. p. Derrett Lee d. Bill Davis sc. Bill Davis, Mimi Davis, Lawrence Holden.

International Cinema Corporation
(514) 284-9354

Bethune
To begin in 1980, a Canadian/U.K. co-production with a budget of $20 million p.c. I.C.C. for Warner Bros. d. Ted Kotcheff sc. Ted Allan.

The Plouffe Family
To be shot in Quebec in the Spring of 1980 on a $4 million budget. A Canada/France co-production.

Brothers
(Formerly: Popgun). To be filmed in Toronto this winter on a $4 million budget p.c. I.C.C. d. Don Shebib sc. Terry Heffernan

JFB Productions Inc./Les Productions Agora Inc.
(514) 288-4011

Hit and Run
To be shot in Montreal in the late Summer 1980 on a $2.5 million budget. p. Joseph F. Beaubien, Nicole Boisvert.

Kuper Prod.
(416) 961-6609

Child of the Holocaust
p. Jack Kuper sc. Jack Kuper, from the book by Jack Kuper.

L.N. Film Ltd.
(514) 487-5179

Frankencar
An action film to be shot on location on the various Canadian raceways in the summer of 1980. Estimated budget: about $2 million. Some photography to be done in California. p. Didier Farré d. Paul Bartel.

Lewis - Allen Productions
(212) 221-2400

Never Cry Wolf
This movie version of Farley Mowat's Never Cry Wolf is scheduled for filming March 31 in Yukon, the Northwest Territories and Vancouver. p. Lewis Allen and Joseph Strick p. man. Marilyn Stonehouse d. Trevor Williams assoc. p. Walker Stuart.

Mr. and Ms. Film Inc.
(416) 366-6006

Mr. and Ms.
Scheduled for early Fall 1980 p. Don Haldane d. sc. Don Owen assoc. p. Wayne Moore.

Marquis Films
(416) 922-2481

Sweet Justice
Scheduled to begin in 1980: A Canadian/U.K. co-production exec. p. Richard Norton (Toronto) p. Malcolm Heyworth (London), Robert Perks (L.A.) d. Richard Marquand sc. based on the novel "Declaration of Independence" by W.A. Canaway l.p. Brooke Shields pub. Chesley (416) 922-2481.

The Yermakov Transfer
A Canada/U.K. co-production slated for the Fall, 1979, on a $6.6 million budget p. Antony Rufus Isaacs, John Trent.

Mediavision Inc.
(416) 762-8107

The Matarese Circle
To begin shooting Summer of 1980 p. Bob Clark and Mark Frostad d. Bob Clark sc. Darryl Ponicsan from a novel by Robert Ludlum pub. Stephen Chesley Assoc.

Mega-Media Communications
(416) 368-2001

The Man Who Cried..."Alien!"
p. Stephen Zoller and Tibor Takacs.

Mercury Pictures Inc.
(604) 684-5341

The Grey Fox
p.c. Mercury Pictures Inc. p. Peter O'Brian d. Phillip Borsos sc. Tom Drake story credit Phillip Borsos, Barry Healey, Christian Bruyère art d. Keith Pepper.

Nimkeeg Films
(416) 368-5455

Blondie
Plans to shoot concert at the Paladium in London, England and to continue shooting early Spring 1980 in Toronto, Paris N.Y. p. John McDonald d. Lek Kowalski.

Mark Film Productions
(416) 968-3000

Incubus
To start pre-production this April. Shooting planned for early Summer, in Toronto exec. p. Stephen Friedman p. Mark Boyman sc. Sandor Stern.

Nightfall Productions Inc.
(416) 463-5923

Nightfall
Comedy thriller to begin shooting in Toronto in the 2nd week of June 1980. Estimated budget: $1 million. p. Nicky Fylan, John J. Hawes d. Holly Dale sc. Ian Stewart d.o.p. Don Wilder 1st asst. d. Barry Bergthorston l.p. Roy Thinnis, Stella Stevens, Nicky Fylan.

Persephone Productions Ltd.
(416) 960-6039

100 Horses
Principal photography to begin in September 1980. Estimated budget: $5 million. p. Gail Thomson sc. Mark Rosen pub. The Network - Roger Stewart (416) 368-6175.

Phoenix-Maze Prod. Inc.
(416) 336-7677

Murder on Pier 7
To begin sometime in 1980 in Vancouver and Toronto, formerly titled "The Wooden Elephant" exec. p. John Board d. Alan Gibson p. designer Chris Adeny p. man. Hugh Harlow sc. Robert Carney art. d. Perri Gorrara casting Karen Hazzard world sales Sam Jephcott pub. Stephen Chesley Assoc..

Pierrot Productions
(416) 461-1981

Bloodlust No Uncertainty
Principal photography to begin July/August 1980. d. Wyndham Wise sc. David Wade story Lynne Mullings mus. Nash The Slash.

Manhunt
A $1.5 million feature, based on the jail-break of Donald Kelly from a North Bay jail, scheduled for Summer 1980 d. Wyndham Wise sc. Wise and James Sanderson.

Les Productions Karim
(514) 842-1424

The Disco Murders
Principal photography to begin in Montreal, in July 1980. Estimated budget: $3.4 million. To be produced with a technical crew from Onyx Films exec. p., p. Jean Zaloum d. Roger Cardinal sc. Pat MacDougall d. ph. René Verzier.

Les Productions Le Loup Blanc
(418) 843-8716

Signe particulier: rêveur
Principal photography to begin in the Fall of 1980 in Quebec City. Estimated budget: $300,000 p. sup. Geoffroi de Bontemps d. Yves Simoneau sc. Pierre Powers, Jean-Pierre Matte, Yves Simoneau adapt. of a text by Pierre Powers art. d. Michel-Andre Thibault p. Yves Simoneau.

Les Productions Vidéofilms
(514) 844-8611

Une journée en taxi
Principal photography to begin in Montreal, in June/July 1980. Estimated budget: $1.2 million p. Robert Ménard assoc. p. Marcel Pothier line p. Christian Girard d. Robert Ménard sc. Robert Fournier.

Projects in Negotiation

Quadrant
(416) 964-6661
(416) 961-8705

How the West Was Shrunk

To begin shooting in early 1980 **p.c.** The Purple Heart Film Corp. **exec. p.** David Perlmutter **d.** David Steinberg **sc.** Bob Kaufman **p. man.** Joyce Kozy King.

Misdeal

Principal photography to begin May 1980 in Spain and Canada. **p.** Michael Leibowitz **p. man.** Bob Linnell **d.** John Trent **script** John Hunter, Rick Rosenthal, David Rothberg **unit pub.** Pat Whittingham (416) 961-8705.

Mum, the Wolfman and Me

p. David Perlmutter **information:** Quadrant Films (416) 964-6661.

«Love»

Principal photography to begin in October, 1980. Estimated budget: $2 million. **exec. p.** David Perlmutter **p.** Renée Perlmutter **l.p.** Joni Mitchell, Liv Ullman, Antonia Fraser, Edna O'Brien, Penelope Gillat, Gael Green, Mai Zetterling, Nancy Dowd.

Rafal Productions Inc.
(514) 526-0834

Hot to Trot

Scheduled for early Spring 1980 **p.** Rafal Zielinski **d.** Rafal Zielinski **sc.** Edith Rey, from a story by Rey and Zielinski.

Raymond Daoust
(514) 526-6621

Guilty of Being Innocent

Principal photography to begin in the Summer, 1980, in Gaspé. **p.** Raymond Daoust.

Ronald I. Cohen Productions
(514) 935-8262

Ticket to Heaven

exec. p. Ronald Cohen **p.** Vivienne Leebosh **d.** Ralph Thomas

FILMPLAN INTERNATIONAL INC.

FRANKENSTEIN

p. Claude Héroux **exec.p.** Victor Solnicki, Pierre David, **sc.d.** David Cronenberg

MODELS

p. Claude Héroux **exec.p.** Pierre David, Victor Solnicki **sc.** Charles Dennis

FOR THOSE I LOVED

A Canada/France co-production based on the book by Martin Gray **p.** André Djaoui (Producteurs Associés), Gilbert de Goldschmidt (Madeleine Films) Pierre David, Victor Solnicki, Claude Héroux (Filmplan International)

R.J. Langevin
(418) 681-6125

St-Louis Square

Shooting set for Summer 1980 in Montreal and Quebec City on a $5.9 million budget. **p.** Robert Langevin **d.** John Trent **sc.** Arnie Gelbart **l.p.** Nick Nancuso.

RSL Films Ltd.
(514) 844-3091

Writer's Block

Principal photography to begin July 7, 1980. **p.** Robert Lantos **exec. p.** Stephen J. Roth **sc.** Mark Kudlow, Lawrence Kaplen.

Zero, Zero

(formerly: "500 Keys"). Principal photography to begin in Sept. 1980. **p.** Robert Lantos, Stephen J. Roth **sc.** Kit Carsen, Barry Wexler.

Lingerie

Principal photography to begin in Nov. 1980. **p.** Robert Lantos, Stephen J. Roth **sc.** Leila Basen.

The Torrents of Spring

p. Robert Lantos, Stephen J. Roth **sc.** John Palmer, based on the novel by Ivan Turgenev.

Scorpio Film Productions
(416) 967-9191

Moon in Scorpio

August shoot in Cornwall, England, for 6 weeks on a Canada/U.K. co-production. **p.** Bill Lynn **d.** Silvio Narizzano **l.p.** Michael Sarrazin, Christopher Lee, Trevor Howard, Kate Nelligan.

Sefel Pictures International Ltd.
(416) 964-7900

The Last Time Around

Principal photography to begin in July 1980 **p.** John Ryan **sc.** Jim Henshaw.

Hungarian Roulette

Principal photography to begin in Toronto and France in late 1980. **p.** John Ryan.

Ghost Fox

p. George Mendeluk **d.** Mendeluk **sc.** James Huston.

Selkirk Films Inc.
(416) 967-5550

Goodbye California

A Canada/U.K. co-production scheduled for next spring **p.** Peter Snell **d.** Don Sharp **sc.** Sharp, Alan Scott, Chris Bryant.

Silverscreen International
(416) 922-2442

The Burning Book

Principal photography to begin in 1980 with a $7,750,000 budget **exec. p.** Robert S. Leckie **p.** Roy Krost **d.** Paul Almond **sc.** Ric Hardman **l.p.** Richard Harris, David Warner, Christopher Plummer **pub.** Stephen Chesley.

Simcom Ltd.
(416) 961-6278

Melanie

Principal photography to begin June 1, 1980 in Toronto. Casting is underway. **p.** Peter Simpson **pub.** Elizabeth Bloome, Berger-Novek PR (416) 865-0333.

Stratford Festival Canada
(519) 271-4040

The Importance of Being Earnest

Scheduled to begin shooting in June 1980 **m.** Louis Applebaum **art. d.** Robin Phillips **l.p.** Richard Curnock, Barry MacGregor, Nicolas Pennell, William Hutt, Domini Blythe, Marti Maraden, Amelia Hall, Eric Donkin, and William Needles.

Thomas Ben International
(403) 463-5207

Here Come the Niggers!

A low budget film to begin shooting before the end of the year, in Alberta. **p. sc.** Isaac Thomas **pub.** Len Stahl (403) 424-4692.

King Cobra

To be filmed in Canada, India and Scandinavia next year **p.c.** Adamstahl Associates Limited **sc.** Isaac Thomas **ph.** B.J. Haba.

Trimedia
(403) 264-4460

Athabasca

To begin sometime early 1980 in Edmonton with a budget of $2.4 million **p.c.** Trimedia Studio/Great Bear Film Ltd. **exec. p.** David Dortort **p.** Alec MacDonald **sc.** David Dortort.

U.F.O. Holdings
(514) 670-7060

Double Barrel

To begin in Toronto, Windsor and Detroit on August 1, 1980 with a budget of $1.9 million **exec. p.** Sam Gabamonte and Leonard Trager **p.** Claude Castravelli **sc.** Gerry Younkins.

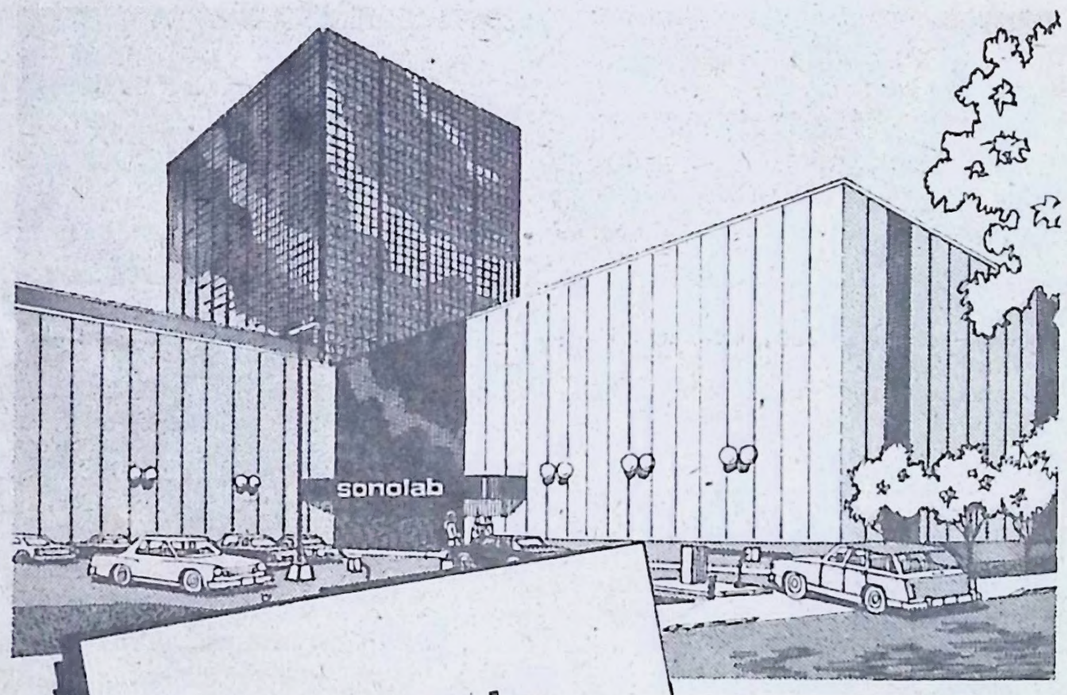
Touche pas, ça brûle

p. Claude Castravelli **sc.** Jacques Raymond **p.** Claude Castravelli **dist.** Compagnie France Film (514) 526-5971.

W.J.M. Productions
(416) 968-1682

Tony Baloney

To begin shooting May 20, 1980, in Toronto. (An Italian comedy). **p.c.** W.J.M. Productions **exec. p.** Jeoffry Kirsh, Mitchele Gold **p.** Pat Doyle, William Fruet **p. man.** Pat Doyle **p. sec.** Mary Young **d.** William Fruet **sc.** Ida Nelson **l.p.** Brian George.



Canada's largest Motion Picture Production Centre

sonolab INC.

From Script to Screen

A DIVISION OF TELE-METROPOLE INC.

Feature Films presently in production:

"The Lucky Star"
•
"Kings and Desperate Men"
•
"Babe"
•
"Suzanne"
•
"Your Ticket is no longer valid"
•
"Yesterday"

TELEX · 05 267329
1500 PAPINEAU ST., MONTREAL, QUE. CANADA H2K 4L9 · 514-527-8671

BOX OFFICE GROSSES

Title	Origin	Distributor	Places	Period	Weeks	Gross
All That Jazz	USA	20th Century-Fox	Montreal	Feb. 15 – April 25	10	$255,666
American Gigolo	USA	Paramount	Canada	Feb. 1 – April 17	11	$1,750,000
And Justice For All (Fr.)	USA	Columbia	P.Q.	March 21 – April 25	5	$93,222
Apocalypse Now	USA	United Artists	Canada	Aug. 15 – April 17	8 months	$5,700,000
Being There	USA	United Artists	Canada	Feb. 8 – April 17	10	$1,600,000
Black Stallion	USA	United Artists	Canada	Mar. 14 – April 17	5	$900,000
Coal Miners Daughter	USA	Universal	Canada	Mar. 7 – April 17	6	$2,100,000
Cordélia	Quebec	Les Films Mutuels	P.Q.	Feb. 8 – April 17	11	$276,999
Cruisin	USA	United Artists	Canada	Feb. 15 – April 17	9	$1,100,000
Foxes	USA	United Artists	Canada (13 engagements)	April 18 – 24	6 days	$137,000
Gabrielle	Canada	Cinépix	P.Q.	Mar. 28 – April 17	3	$136,000
Klondike Fever	Canada	I.F.D.	Toronto	April 18 – 24	1	$16,454
Kramer vs Kramer	USA	Columbia	Montreal	Dec. 19 – April 25	18 1/2	$556,952
Kramer vs. Kramer (Fr.)	USA	Columbia	Montreal	April 4 – 25	3	$334,530
Lady and the Tramp	USA	Paramount	Canada	Mar. 14 – April 17	5	$1,300,000
La femme qui pleure	France	Prima	Montreal	April 4 – 17	2	$5,000
La maîtresse légitime	Italy	Cinépix	P.Q.	Mar. 7 – April 17	6	$41,600
L'homme à tout faire	Quebec	Les Films René Malo	Montreal	Mar. 14 – April 17	5	$95,333
Les bons débarras	Quebec	Les Films Mutuels	P.Q.	Feb. 29 – April 17	7	$130,000
Le tambour	Fr./German	Ciné 360	Montreal	April 11 – 24	2	$103,543
Little Darlings	USA	Paramount	Canada	Mar. 21 – April 17	4	$1,800,000
Little Miss Marker	USA	Universal	Canada	Mar. 21 – April 17	4	$410,000
Manhattan (Fr.)	USA	United Artists	P.Q.	Feb. 1 – April 17	14	$157,191
Marriage of Maria Braun	Germany	Viva Film	Montreal	Mar. 7 – April 3	4	$22,698
Marriage of Maria Braun (Fr.)	Germany	Viva Film	Montreal	Feb. 22 – April 24	9	$28,653
Ne me laisse pas seul, papa	Italy	Cinépix	Montreal	Mar. 14 – April 3	3	$24,250
On a volé la cuisse de Jupiter	France	Ciné 360	Montreal	Mar. 28 – April 24	4	$94,272
Serial	USA	Paramount	Canada (24 engagements)	Mar. 28 – April 17	3	$530,000
Take Off	USA	Viva Film	Montreal	Mar. 5 – April 10	5 1/2	$61,533
The Changeling	Canada	Pan Canadian	Canada	Mar. 28 – April 19	3	$1,800,000
The Changeling	Canada	Pan Canadian	Montreal	Mar. 28 – April 25	4	$72,848
"10" (Fr.)	USA	Warner	P.Q.	Mar. 28 – April 25	4	$205,867

Quebec

cont. from p. 57

Cannes. Made by Les Productions du Verseau which also produces commercials and sponsored films, the film was the first Franco-Canadian production to be directed by a Québécois in recent years. It reunited producer Guy Fournier with director Gilles Carle, Carole Laure and Lewis Furey who wrote the music for the film.

In Release

cont. from p. 82

and Valentina Cortese, as a retired husband and wife team of circus performers, Red Buttons as an on-the-run embezzler and the inevitable Ernest Borgnine as the cop who is after him, round out the stellar cast making easy money in this dull production. With Edward Albert, Barbara Carrera, Veronica Hamel, Alex Karras, John Considine, Sheila Allen, Pat Morita.

Bouchard

suite de la page 79

dû aller quémander, $10,000 par $10,000.»

Le 11 décembre 1979, Michel Bouchard commence le tournage avec $17,000 ($10,000 de l'Institut et $7,000 du Conseil des Arts), tout en sachant qu'une provision de $10,000 l'attendait à l'Institut une fois qu'il aurait terminé le tournage. Pour compléter son financement, il sera cependant obligé de demander un prêt de $13,000 à l'Institut (prêt qu'il se gardera d'ailleurs bien de signer).

Le premier montage fait, Michel Bouchard retournera au Conseil des Arts qui lui accordera $10,000, et à l'Institut qui consentira à transformer le prêt de $13,000 en un investissement (mais suivant des modalités qu'il n'a pas encore acceptées). Voilà comment a pu se financer ce court métrage qui, aujourd'hui, représente le Canada (et le Québec) à Cannes.

On comprendra que Michel Bouchard, malgré les difficultés qu'il aura rencontrées tout au long de la production de ce projet, est bien content aujourd'hui de l'avoir mené à terme. «J'ai beaucoup appris, reconnaîtra-t-il, en produisant moi-même ce film. J'ai tout fait ; j'ai été présent à toutes les étapes ; et maintenant je sais ce que cela signifie de produire un film. Je sais ce qu'il faut faire pour économiser, et j'en suis venu à la conclusion qu'il était possible de faire des films à petit budget qui soient très professionnels, grâce à une structure de production artisanale. Je pense que mon prochain film, je pourrais ainsi le faire pour $500,000.»

Et ce n'est pas les sujets qui lui manquent. Mais en cinéaste conscient des responsabilités qui l'attendent, il sait aussi qu'il lui reste beaucoup à apprendre, et que cet apprentissage, il pourra mieux le faire en continuant ce qu'il a commencé, c'est-à-dire ce film à sketches. «Puisque le projet a été abandonné, j'ai bien l'intention de le reprendre et de faire tout seul ce film, qui sera toujours un film à sketches mais où il y aura finalement beaucoup moins de nudité que dans l'épisode de «La bien-aimée». Les autres épisodes auront une allure beaucoup plus fantastique avec un humour plus prononcé. Plusieurs de ces sketches sont déjà écrits ou élaborés. Et le film s'intitulera **Heures de nuit.**

Pour le moment, c'est d'un coproducteur dont il a besoin ; car Michel Bouchard aimerait bien tourner certains de ces épisodes à l'étranger, préférablement en Belgique et au Danemark, deux beaux pays, semble-t-il, pour faire des films fantastiques.

Une chose est en tout cas certaine, et il nous le dira sans ambages : Michel Bouchard a aujourd'hui le goût de tourner. Et tout dépend maintenant un peu des résultats de son aventure cannoise.

FANTASTICA...DOUBLE FANTASTICA!

SELECTED IN COMPETITION & TO OPEN THE 1980 CANNES FESTIVAL

LES PRODUCTIONS DU VERSEAU, CANADA
E.I. PRODUCTIONS, FRANCE
present

CAROLE LAURE
LEWIS FUREY
CLAUDINE AUGER
SERGE REGGIANI
in

FANTASTICA

also starring JOHN VERNON
as Jim McPherson

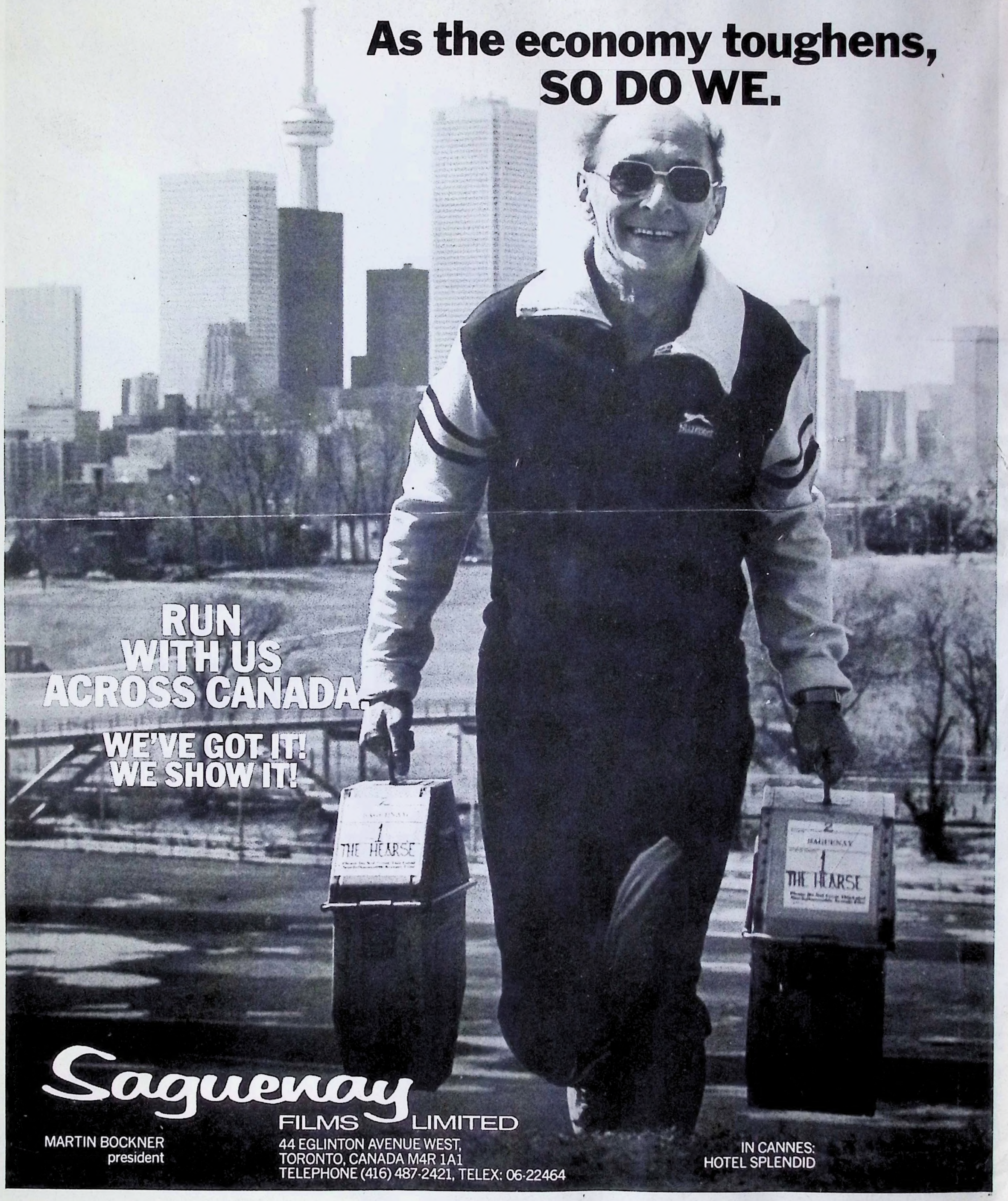
directed by GILLES CARLE
with DENISE FILIATRAULT/CLAUDE BLANCHARD
written by GILLES CARLE /music by LEWIS FUREY/arranged by JOHN LISSAUER

In Fantastica everything happens: love is a gorilla combat lesson, Cadillacs swim upstream, wars are caringly staged and Carole Laure (star of "Get Out Your Handkerchiefs") is the beguiling sorceress of it all. The action is non-stop. It's aggressive, it's fun and full of music and dance.

CREDITS NOT DEEMED CONTRACTUAL

Produced with the participation of the Canadian Film Development Corporation and L'Institut Québécois du Cinéma.

Worldwide Sales: ICM Los Angeles, 8899 Beverly Blvd. (213) 550-4000 Telex: 674129/ICM Paris, 66 ave des Champs-Elysées 723.51.86 Telex: 641.553

IN CANNES: David Raphel—Hôtel Martinez

WHY IS THIS MAN RUNNING?